NYC, Chicago Locals Hike Scale





cosmo just won't say whether has a contract with Charlie met and he ain't talking, etc. But release of two discs him with their label (Cheroand New Redskin Rhumba) and seem to indicate that the seem to indicate that the pers were signed . . . Look for Oliver to open at the Zanzibar with a new 18-piece band, g trumpet again and, of doing his own vocals.



route . . . Forsaking the large
band - sm all
combo policy
after the Buddy
Rich and Louis
nian engagement, Ben Harrin, operator of the Aquarium in
hattan, said he would try
large name units, George
tton and Andy Kirk, starting
tember 12.
harlie Venture

harlie Ventura started an exice engagement at the Palladium
Broadway the latter part of
inst with his new band, hoping
hake down to a solid basis and
out his booking grief meanie... Red Allen cuts out from
y's Stable on 52nd Street with
combo to fill a date in Washon, D. C., and Red Saunders,
h from the Garrick Lounge in
ago, will replace him on Sep-

We Hope So!



Sylvania, Ohio — This pretty chick is Karen Rich, vocalist with the Bobby Byrne crew, we hope. Reason for all these hopes is that in the May 6 Bent we ran a photo of the Byrne band with a singer we called Jeanne Berkley. It was the wrong photo with the right name or vice versa, or the chirp had quit the band, we forget which. Hope we're right this time. Bobby and his boys, with Karen, were at the Centennial Terrace here until September 5.

Texas Beauty Waxes Songs



Hollywood—Polly Ellis, the blonde Texas oh-my-goodness who copped the Miss California title, waxed four sides here for World Wide records. Dig these titles: It's Not That I'm Such A Wolf, It's Just That You're Such A Lamb; That Man, Van; If You're Never Gonna Give It To Me, Take It Away and Local To Cheyenne. Polle-ce-ce-?

It To Me, Take It Away and Local
Stovali's chair with Allen.
Dave Rivera is the new pianist
with Cab Calloway, replacing
Benny Payne, who is concentrating on scoring . . Georg Brunis
has discovered a 13-year-old
trombone sensation, Mickey Gravine, in Jersey City . . Sherry
Sherwood, 18, blonde office worker from Washington D.C., copped
the nationwide contest to select
a vocalist for the Tommy Dorsey
band. She'll be seen in The Fabulous Dorseys film, too.

With Maxine Sullivan penciled

ulous Dorseys film, too.

With Maxine Sullivan penciled in, the opening of the Onyx club on Swing Lane has been set back from September 5 to 12... Bing Crosby, signed with Philco, will transcribe his shows at his own convenience and will be heard over more than 500 stations, a flock of independents in addition to a complete network, probably ABC. . . . Saxist Bud Green left Bud Mohr to join Lawrence Welk.

Will Bradley is going to try it

join Lawrence Welk.

Will Bradley is going to try it again, after three years of slush-pumping in the radio studios. He will build his new ork on the west coast and it will be managed by Van Tonkins, probably booked through GAC... Kid Ory, 56, traditional tramist, will have a spot in New Orleans, the United Artists flicker featuring Louis Armstrong and other jazz greats... Song alley is still talking about the Woody Herman switch of asking plugger Juggy Gayles to vacation with htm.

That Ellington tour of Texas was

to vacation with him.

That Ellington tour of Texas was cancelled because of fear of racial friction, but also because Duke's band told him very amicably that if he went to Texas, he'd be doing a solo. . . . And Willie Smith is so dragged by the James band projected tour of the same state that he's thinking of leaving. . . . When Tony Pastor's album of seven of his songs comes out, Willard Robison gets a little of the recognition duchim for writing songs 15 years shead of time.

NYC musicians are raving

New Chick In Les Brown Vocal Slot

Hollywood—New singer with Les Brown, replacing Doris Day, who left at close of Brown's re-cent engagement at the Palladi-um, is Pat Flaherty, 18-year-old Milwaukee girl, making her first appearance with nationally known outfit.

Bandleader engaged youngster on strength of audition record-ings brought to his attention by Bullets Durgom, talent agent.

Lou Fromm **Back To James**

Hollywood—Harry James will bring back drummer Lou Fromm into his band, once the musician is released from county jail. Fromm was serving sentence, which was reduced, on a nar-cotic law violation.

Froman Records

New York—Majestic records has set a September release date for the Jane Froman cutting of For You, For Me, For Ever, one of the George and Ira Gershwin tunes to be featured in the film The Shocking Miss Pilgrim. The pic reportedly will be released in November.

went to Texas, he'd be doing
... And Willie Smith is so
d by the James band protour of the same state that
inking of leaving.... When
Pastor's album of seven of his
comes out, Willard Robison
little of the recognition due
for writing songs 15 years
of time.

In musicians are raving
The Strand theater, claiming it
is a full-toned, modern-styled
band with all the trimmings...
Chubby Jackson, his big band
plans blocked by backers with
10% vision, is joining the Lennie Tristano trio on bass, and
will take the unit to Swing Lane
Mooney's quartet moves to the
Town & Country club in Caldwell, N. J., on September 23.

Ops Yelp, Threaten To Blackout Music

Chicago—A 20 to 33 percent raise in musicians' scale was put into effect here by AFM Local 10 on Labor Day. Immediate reaction to the scale boost was the cutting of personnel of many bands, with several relief or rhumba bands in the leading theater-restaurants and hotel rooms being put on notice.

being put on notice.

The new scale, which sets hourly rates for musicians at \$3, \$2.50 and \$2, means a fifty-cent an hour increase in each of the three nitery classifications. All downtown hotels as well as the Drake and the Edgewater and the major theater-restaurants, such as the Chez Paree, Rio Cabana and Latin Quarter, are class "A" spots. Class "B" clubs compromise practically all Loop bars employing entertainment. Class "C" covers the smaller out-of-the-Loop clubs and bars.
Nitery and cafe operators were

Nitery and cafe operators were unanimous in their complaint against the new scale. While a majority of the bandleaders against the new scale. While a majority of the bandleaders Down Beat contacted here in the Class "A" spots were found not to be in favor of the raise, most of the working musicians found the added \$15 or \$20 a week they would pocket as a necessity against the current high living expenses.

Bad Timing Condemned

Main protest-this from band-Main protest—this from band-leaders and operators alike— concerned "bad timing" in put-ting the increase into effect at a time when business was at its lowest volume here since before the war. Many thereby felt it would do everyone concerned more harm than good right now. The Chez Paree, one of the largest clubs in town, was prac-tically the only spot that did not (Modulate to Page 4)

(Modulate to Page 4)

Shaw Splits With His Ava

Hollywood—Long rumored and frequently denied rift between Artie Shaw and his present wife, actress Ava Gardner, was confirmed with the movie cutie's filing for divorce.

Shaw blamed failure of this marriage, his fourth or fifth, on his wife's working days in studios while he was forced to carry on his profession at night. Actually Shaw has played only one night club engagement since he got out of the navy and that was last fall.

fall.

Among Shaw's previous wives were Betty Kern, daughter of late composer Jerome Kern; Lana Turner; Margaret Allen, a dentist's nurse in New York, said to be his first. Somewhere along the line, probably when Artie was with Austin Wylle, there were rumors about a bride in Ohio, but details are hazy.

Bailey, Kyle Return to Kirby

New York—Two former Kirby men were back with bassist John when he opened opposite the Buddy Rich crew late last month at the Aquarium.

Buster Bailey is back on clarinet and Billy Kyle on piano. Others in the combo are Lem Davis, alto; Clarence Brereton, trumpet; Billy Beason, drums, and Kirby, bass. Kirby replaced the Ed Wiggins combo at the Seventh avenue spot.

New York—Broadway was thrown into a small panic the end of last month when night clubs and hotels threatened to shutter the city's night spots rather than accede to pay hikes sought by Local 802 of the American Federation of Musicians,

Musicians.

Nearly all the 41 members of the powerful hotel association of New York City, as well as several small non-members, gave two week notices to those bands making less than the proposed scales, and that included all but a few of the very top names. Entertainers, dependent upon music, were also given notices, thereby putting AGVA in a dither.

On Thursday August 29, short-

On Thursday, August 29, short-ly after press-deadline, the em-ployers and the union were scheduled to meet before the state mediation board to see if an amicable compromise could be reached. Since an immediate setreached. Since an immediate set-tlement is unlikely, the union has gone ahead with plans to hold a mass rally at the City Center auditorium the following day. Prominently placed notices ad-vise all 802 members that all WILL attend this meeting, a pre-ception taken to combat the caution taken to combat the lethargy of New York musicians who have failed in previous meetings this year to pull even

Because of the myriad differences among locations in classi-fications, work-hours required, etc., it is impossible to arrive at etc., it is impossible to arrive at the exact percentage raise sought by 802; but something slightly under 25% is considered to be the average all-round wage boost sought, plus an added 25% of the present base figure for those major spots carrying large floor (Modulate to Page 4)

400 Reopens With Three Orks

New York—Randy Brooks, Louis Jordan and Machito's rhumba band were docketed to open the 400 club's fall season last Friday night (Sept. 6) as Down Beat went to press.

The spot, shuttered for the summer months due to lack of an air cooling system, will run through the fall and winter months billing name bands and units.

Randy Brooks, who's booked for four weeks with an additional four weeks option, will feature two new vocalists—Harry Prim, a recently-discharged service man, and Kay Allen, ex-Jerry Wald thrush.

Buddy Morrow On the Cover

The chap on the cover behind bars (of his own trombone) really isn't as unhappy as he looks. For Buddy Morrow, known as Moe Zudicoff when he was Jimmy Dorsey's star sideman, has just left the Hotel Pennsylvania in New York, which is a great spot for anybody's band, and has previously had two long and successful engagements at Broadway's Roseland ballroom. The band, which features Buddy's aweet toned bone, of course, is currently on tour.

Stravinsky And Woody **Cut 'Ebony Concerto'**

By CHARLES EMGE

-Two musical trails, both laid out by musical Los Angeles Los Angeles—Two musical trails, both laid out by musical pioneers, which have been heading for the same place by slightly different routes, met here in Hollywood's CBS Playhouse, as they were destined to meet, and as all but the ignorant knew they would.

They sat around gabbing, ribbing, practicing a bit in the seemingly aimless fashion that these musicians "warm up" for a session. Some munched sandwiches—it was a 4 p.m. calldrank soft drinks, ate ice cream from paper containers. None of them seemed to be concerned about the "special occasion" atmosphere.

mosphere.

Woody arrived, looking no more concerned than the others, but reminding me for some reason of a kid about to be presented with a prize of some kind.

Well, he was.

Stravinsky Unpretention

Stravinsky Unpretentious
Who's this little man who has just bustled in? Wears a comfortable, wind-breaker jacket, unpressed khaki trousers. He certainly isn't a big shot around here, at least he doesn't act like it. Maybe it's the guy who straightens up the studio, or a piano tuner. Yeah, he could be a piano tuner. Yeah, he could be a piano tuner, for all the fuss that is made over him. But he isn't. It's Igor Stravinsky, just one of the world's greatest musicians of all time.

It seems Stravinsky thinks dance orchestras are not so bad. He thinks some of them are pretity good. He thinks Woody Herman's is so good that he has written a piece of music especially for the orchestra. They had played it on the Columbia Workshop program the day be-

ignorant knew they would.

That thought came to me as I sai in the CBS Playhouse and watched members of Woody Herman's band assembling for a recording session that was to make history.

They sat around gabbing, ribbing, practicing a bit in the seemingly aimless fashion that these musicians. It is obvious that he respects the musicianship of these men as they respect his.

Complete Understanding

As far as I could tell he worked only to get across conceptions of phrasing and interpretation. In a resonant voice, explains intri-cate passages by "singing" them in what is almost a basso. Every-Every-No

in what is almost a basso. Everything proceeds smoothly. No tension apparent anywhere. There is complete understanding between the conductor and the musicians.

Stravinsky works over some passages with the brass—he wants a little more accent here, a little less there; throws his arm around planist Jimmy Rowles as he coaches him on the interpretation of something in the plano part; then he works with Woody on his clarinet solo part. A bit of drilling for Woody is followed by expressions of obvious approval from Composer-Conductor Stravinsky. They are ready for the first "take" by around 4:45.

"Language Of A New World"

Prima Chirp May Be Queen

New York.—The new girl singer with the Louis Prima band may be the next Miss America. She was selected as Miss Newark and will compete in the Atlantic City beauty pageant this month. Judy Lynn is her name and she is 5 feet 6 inches tall, weighs 118 pounds with a 35 bust, 24 waist and 35 hips in her favor. That's Louis here with her, in case you're not still admiring Judy.

Igor, Woody Work On 'Concerto' Sarah Vaughan



Hollywood—Igor Stravinsky, one of the world's foremost composers, helped make musical history recently when he conducted the Woody Herman band on his Ebony Concerto, on the Columbia Workshop, CBS experimental radio theater. With Stravinsky are William Robson of the Workshop and Woody. Next day they got together to record the nine-minute number for Columbia Records.

Jitterbugs Immoral, **Even On Roller Skates**

-"It's bad enough," the strikers complained, "that the old fogey doesn't use hot records and expects us to

"that the old fogey doesn't use hot records and expects us to get in the groove with pipe organ music... but now he won't mainly just his right hand, sometimes with a pencil. In starting a passage he used the dance man's method of establishing a precise beat by giving "four counts for nothing." He smoked cigarettes frequently, using a holder. He had taken off his jacket when he started to work; after the first take he draped himself in a good big Turkish towel. The only special attention he seemed to require was an occasional cup of coffee.

Basie Opens

Own Pub Firm New York—Following negotiations for the last six months, Count Basic opened his own music publishing company, Sterling music corporation, a firm that will be a subsidiary company of Burke-Van Heusen. He broke off with Bregman, Vocco and Connafter a relationship of more than seven years.

after a relationship of more than seven years.
Sterling will publish all Basie originals, material by members of his band and his arrangers. Count and his manager, Milt Ebbins, are toying with the idea of expanding to publication of outside material.

Mutton Leg, Wild Bill's Boogie, Hob Nail Boogie, Stay With It and Get Goin' Blues are first numbers to be pubbed by Sterling, with a new recording, The King, also set.

Ten Years Ago This Month

This Month

September, 1936

802 drive was on for live talent and music in theaters, with musicians in several scrapes picketing New York theaters. Several were arrested. Jack Rosenberg, late prez, then secretary of 802, led the drive.

Artie Shaw was doing a short stint at the French Casino, an odd place for a swing band. . Benny Goodman opened at the Hotel Pennsylvania and Tommy Dorsey was due for four weeks at a Boston location.

Chicago spots found an abundance of good bands, what with Casa Loma, Louis Prima, Cugat, George Olson, Roger Pryor and Ted FioRito on hand. Gray and his Casa Lomans had opened the ultra Casino Room in the Congress hotel. . . Stuff Smith was going strong at the Onyx club in NYC, but Billie Holiday was bounced in a week's time because of jealousy between the Invo.

Switches to Kelly's Stables

New York—Sarah Vaughan len Cafe Society Downtown land night after a six month run and opens at Kelly's Stables in a fee days. Owner Barney Josephan gave her her notice after Miss Vaughan had requested that are go to the Uptown wing of his nighteries with J. C. Heard's band. Principal reason for her wish was that her fiancee George Treadwell plays trumpet for the Heard, and that she considers the Heard band and planist Jimmy Jones better support than the En Hall band which is moving Downtown.

Downtown.

Downtown.

Josephson, despite the fact that he considers her singing excellent, a belief shared by his customers who have given Downtown cafe comparative grosse topping not only Uptown, he way over most of the town's other boites, felt that her gowning and stage presence were not ye smooth enough for his system eastside emporium.

Josephson evidently now think

smooth enough for his syeneastside emporium.

Josephson evidently now think that good music talent of the type that made his name and money for him is no longer in fashion. His new fall show believe comedian Bernie Wet singer David Brooks, and comedienne Patrica Bright—an extraordinarily hip group.

Business at Uptown Cafe having been bad enough earlier this summer to consider closing for month, the owner finds himself in further trouble since the nightclub columnist for a large New York daily won't give the Josephson enterprises any publicity since Barney auditione and refused to hime his girlef.

However all this grief is mitgeted by the sale of the

However all this grief is mugated by the sale of the paraby Josephson is producing for \$100,000 to Hollywood. In must be wondering if producing isn't a better racket.

immoral. The kids say low dragging is just jitterbugging on skates. Placards carried by pickets carried the protests "We Want Low Dragging" and "Mekosh Unfair To Draggers." The bitterest cry, however, came from one youth whose message read "This Is Camden, Not Philadelphia." **Red Nichols Fined** By Frisco Union

San Francisco — Red Nichols did five hundred scoots worth of sitting in with the Lu Watters band at the Dawn club here. That's how much Red was fined by local union, which took this way to discourage members from jamming for free. The fine was later suspended.

— Dave Houser

-Dave Houser

New AAF Ork

New York—A symphony ork made up of former professional musicians is being formed by the AAF under direction of Maj. George S. Howard, commander and conductor of the 100-piece band.

Capitol Begins **Race Series**

Hollywood—Dave Dexter, bat with Capitol after a flyer at the publishing business, is setting a race catalogue.
Lead-offs in series are waings by Jesse Price, former ly McShann drummer who be turned into promising his singer; Geechie Smith, a los boy who will also play trumpon his discs; and Julie Lee, wacame in by plane from Kans-City, bringing her own drummer Baby Lovett.

Opens Press Office

New York—Jack Perlis, for ly associated with Freddle Si gel, has opened his own p agentry here. Stengel now the Randy Brooks account.

Girl Subs On French Horn



New York—When Anton Ryva, French hornist with the Electronic band, fainted from an attack of flu ten minutes below broadcast time at the Hotel Pennsylvania, Zoe Morris, wife of Class Morris, oboe player, took over the chair and played the book receity, although she had never seen it before. Zoe studied the lat Curtis Institute, where she met Charlie originally. She filled in Tony the rest of the week, her first dance band experience.

Whi umnis

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NBC beg here late ner will singing. wa in] with her on radio a talent tling her Hollywood wouldn't it. So the

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(Editor's note: While on vaca-tion, Got fell asleep under the hot an and we came up with "the horn.")

THE POSER

What do you think of Bill Gottlieb, the Re-Posin' columnist?

THE POSERS

Just folks, here and there.

Piled our way, as Got always sys, here and there and while caught in a subway turnstile fumbling for a slug, met Theresa Tonsil, the all-girl vocalist.

"Bill Gottlieb





And so, on our way down the tabe where we accosted Tame Bill Davisdaughter, the all-guy trumpeter. We had forgotten the questions of asked The Tame One what he thought of the mouthpiece as a whole.

"Gal vocalists are not here to stay," he replied doubt if they'll ever replace the hourse — tones, that is. If the present-day chanters don't look to their laurels, who the dickens do they think will? For years and years I've been saying this and I don't intend to change it now, and so I repeat: Who the dickens do they think will? For years and so I repeat: Who the dickens do they think will? For years and so I repeat: Who the dickens do they think will? For years and so I repeat: Who the dickens do they think will? Yes," he continued as the swept the cracker crumbs from his couch, "gal vocalists are not here to stay,"

Wormed our way out of the tube and into the side door of the RKO

Video Venus

Video Venus



Washington, D. C.—When NBC begins television operations here late this year, Jeanne Warner will be seen as well as heard singing, Jeanne was born in Iowa in 1922, moved to Texas with her parents and first sang on radio stations there. She won a talent contest in Dallas entitling her to a movie chance in Hollywood, but her parents wouldn't permit her to accept it. So they sent the second place winner. Her name was Linda Darnell. Jeanne is featured on station WRC here.

Herbie Fields Cuts Platters



New York—This is a view of the recent Herbie Fields session at Victor studios. Herbie is slightly in the background here, but who wants to look at him when you can watch his vocalist, Maryann Dunne? New York—This is a view of the recent Herbie Fields session at Victor studios. Herbie is slightly in the background here, but who wants to look at him when you can watch his vocalist, Maryann Dunne? Pee Wee Erwin To Stay inch waist. He's well-educated and besides that he knows a lot. Nevertheless, in spite of all this, I don't like him."

-An 18-piece band, in rehearsal here for the

New York—An 18-piece band, in rehearsal here for the past two months, is about set to showcase its wares—but only in New York. It definitely will not go on the road.

That's the way it was explained to Down Beat when band was caught just the other day at the confusion, we were bumped into by Joe (I'll-get · my · slice · if · it · means · the · death · of my · client) Jos application of his beard on such net shows as Raleigh and Texaco, feels that a band can be built in New York and pushed to national fame without ever leaving town. "And, just in the spirit of friend liness we happened to remark "What's new?"

'' So, w h at should be new?

'' All in the spirit of friend liness we've got some fine club dates lined up, 'h esaid.

Al Young, former Benny Goodman tenorman, Frank Socolow, ex-Boyd Raeburn saxist, Tony Aless, former Woody Herman planist, are among the better-known sidemen working with Pee Wee in the band.

A Dave Lambert vocal group, the mand the other day at the of rumpeter Pee Wee Erwin, who's doubling the organization. of his band with his studios. Th

A Dave Lambert vocal group, three men and two gals, has been added to the unit. Billy Usher and his wife, Pat Cameron, will handle the vocals. Erwin has been busy cutting transcriptions with the D'Artega concert orchestra in spare time. We escaped and wafted our way to the cavernous cavern below the RKO building where cozens in his

cozy cave our glabberous friend Three Bee. The king thôf the telephone booth In dians being out merchandising his Jazzmen Starred At L. A. Youth Bashes

Los Angeles — Under sponsor-ship of a group of youth organ-izations, a series of concerts fea-turing star jazzmen was launched recently at Compton Junior Col-

recently at Compton values lege.
Ralph Bass, recording director for Black & White, is in charge of the series, which he plans to stage at other junior colleges and high schools.
Slim Gaillard, Dodo Marmarosa, Red Callendar, Howard McGhee, Irving Ashby, Lucky Thompson have appeared to date.

Blue Barron Signs

Void of Name Bands
Omaha, Nebr.—Hal McIntyre ended a long dearth of name bands at the Chermot ballroom here. BG plays a one-niter here in October for the Ak-Sar-Ben Coronation dance.

Bob Berkey opens the Music Box, followed by Will Back and Anson Weeks. Most of the local jobs are being handled by Paul Moorehead, Web Feierman and Morton Wells, with some new territorial names like Mickey Bride showing up.

—An Olesse

For Year On Columbia

New York—Blue Barron has been chalked to a one-year recording contract by Columbia calling for 12 sides per annum.
First tunes probably will be vou Were Only Foolin' and the novelty Noseybody, both published by Blue's firm, Barron music.

Russell Gets NBC Post
Los Angeles — Henry Russell, who has been handling music on the Fitch Bandwagon airshow for past two seasons, has been tagged as general.

Sept. Capitol Date

New York—When Margaret Whiting signed for the Eddie Cantor show this fall she nixed her late-September stage date at the Capitol theater here on Broadway, resulting with the theater ops ticketing Martha Tilton to fill the empty slot. Whiting, it's said, will appear at a later date. Tilton will share the bill with Paul Whiteman.

Sherman May Lose Lease On **Garrick Spot**

Chicago—Joe Sherman, garrulous operator of Randolph street's Garrick Bar and Downbeat Room, is still denying rumors that he will be forced to vacate his club when the lease expires in mid-October.

Sherman's story is that he is still dickering with the Balaban & Katz theater chain, owners of the building, and that he wants them to take part of the expense of a \$25,000 scheme to completely remodel the club. Story persists, however, that the new lease tossed Sherman's way includes a percentage of the profits clause and other highly unsatisfactory stipulations.

May Walk Out

The colorful Sherman further complicated the story by admitting he "might get sore at those guys... blow my top and walk out on 'em." Which could well happen if the Downbeat Room impressario found himself running second in the deal.

ning second in the deal.

Value of the club is indefinite and based in part on its location right in the heart of the Loop's "Great White Way". Sherman and his brother and co-partner tried to peddle the spot months ago for a cool hundred grand and never had takers over 75 grees.

and never had takers over 75 gees.

The club has long featured a name jazz policy and Sherman has regularly employed at least five bands to work his two rooms. Joe, an ex-pug and one of the shrewdest and fastest double-takers in the business, claims credit for discovering Dorothy Donegan and Dinah Washington. Red Allen's band worked there more than two years; currently Red Saunders is featured.

Convert Into One Room

Convert Into One Room

Plans to remodel include making the downstairs Downbeat Room and street level Garrick Bar (in which doorway barkers all but yank in patrons off Randolph st.) into one huge affair, with the bar remaining upstairs but on a balcony and all entertainment downstairs. Joe, to whom dough sticks like giue, figures this will enable him to cut down the number of bands as Rhumboogle.

Tilton Takes Whiting's Old Victor Pact

New York—RCA-Victor threw a monkey wrench into the Musicraft wax-works when it uncovered an old Artie Shaw contract that forbids the ex-Victor star from cutting Begin the Beguine for any other firm. Beguine was one of the sides of Musicraft's long-anticipated Shaw album of Cole Porter tunes.

Twenty thousand copies of the album had already been printed by the time Musicraft found it was no dice. At press time, tentative plans were made for Musicraft to give Victor its share of the profits on the 20,000 copies of the disc in question, with the provision that no further pressings of Beguine be made. Since Shaw did not cut any extra tunes at the initial recording session. ings of Beguine be made. Since Shaw did not cut any extra tunes at the initial recording session, further album production will be delayed until Shaw can recut a new Porter composition, unless Musicraft chooses to run one side blank. (Victor used to do just that when long symphonies ran through an uneven number of sides.)

sides.) There are several rubs to Shaw's recording another Cole Porter number. First, he does not have a regular orchestra and will have to first reassemble and rehearse a new (and very elaborate) unit. Second, Shaw is currently having considerable trouble with his teeth and is not playing his instrument.

The album was to have been

ple with his teeth and is not playing his instrument.

The album was to have been timed to capitalize on the play being given Porter's screen biography, Night and Day. But with Artic cutting teeth instead of wax, it will probably be three or four months before a corrected album can reach dealers' shelves. Indirectly, Victor and Musicraft found themselves at opposite ends of still another squabble, this time involving Duke Ellington. Ellington is still working out an RCA-Victor contract, though he has signed with Musicraft, the latter pact to go into effect in November at the expiration of the Victor deal. Duke has 12 sides to go with Victor and wants the Camden company to get with it.

well as operating expenses.

Sherman recently returned from a long sojourn at the Mayo Clinic, where he underwent a serious operation. Since his return a month ago he has spent far less than his customary time at the Garrick. His health may prove a deciding factor in the future of one of the town's most colorful and famous jazz hangouts.

—don

Trio Tours With THE Miss Russell



Chicago—Outfit on tour with Jane Russell in several theaters and night clubs was the Joe Burton trio, local group that had been featured for a long time at the Tailapin here. The lusclous Miss Russell posed with her boys, being Master Burton, and his aides, guitarist Benny Weeks and bassist Bill Holyoke.

Chicago Spots Cut Bands In Scale Fight

(Jumped from Page 1)

(Jumped from Page 1)
put their relief band on notice.
Both Gay Claridge's band and
the relief, or rhumba, outfit were
cut one man each. Claridge said
he was in a panic trying to figure how to cut his 11-piece band
without ruining his book, valued
at \$8,000. Chez Paree bands
work 43 hours a six-day week.
The management there said the
increase would cost them \$20,000
a year, and admitted that business was currently off some 30
to 40 per cent less than last year.
The Rio Cabana, employing Cee

Davidson and a rhumba band, replaced the second unit with a pianist but kept Davidson's band intact. Spokesman for the place said the increase would have meant \$18,000 yearly.

Loop Chain Cutting

Loop Chain Cutting

The Schwartz and Greenfield
Loop chain of bars, which includes the Band Box among several spots using music, is dropping one of nine bands used and will cut all of the other eight. Cutting will be systematic, quartets for quintets, trios for quartets for quintets, trios for quartets and planists for trios.

Another nitery complained about the poor timing, coming when they had no recourse but to cut bands or the musicians in them. Another explained that operating costs had risen tremendously and they could afford no more, citing as example that dishwashers, who once labored for \$25 weekly, were now paid \$50.

Some smaller spots, without

ducing the working hours for their combos.

Opinions on the wage scale raise of musicians, leaders and agents were widely divided. One leader of a north side trio explained his situation: "We're working over scale, new or old—this will mean we pay more into the union and pocket less ourselves."

Another, an agent: "It should mean harder work for us. Oper-ators won't be as anxious to pay commissions along with the higher salary nut.

er salary nut."

A combo leader disagreed, explaining that with higher costs involved, operators would be sure they got their money's worth and hire rehearsed combos through recognized agents.

Loss Of Jobs Seen

One of the bandleaders at a leading club, wishing to remain unnamed, said he had ap-

proached union officials with a plea to retract the raise and knew of a couple others who had done the same. He did this, he explained, only because he thought it would injure both clubs and bands.

This reporter was unable to find any instance of where the new scale resulted in adding of musicians to any band or at any club. There were cases of musicians not being handed notice, the club thus taking the added salary expense—this procedure was outnumbered by the number of bands on notice and musicians being dropped. Probable loss of work does not appear likely to reach a high percentage, though an overall pic of the situation had not yet clearly developed as bown Beat went to press.

Down Beat went to press.

Down Beat went to press.

Some York Ops

MeetTo Appea

(Jumped from Page 1)

shows. Harry Suber, executing secretary of the union, told the Beat the additional 25% figure would apply to only five or significantly appeared by all hotels excluded.

Broadway ops, abetted by the cluminated in fantastic stories about 802 demanding 100 raises. (See editorial.) The paper pet hate James C. Petrillo.

Down Beat covers the music news from coast to coast—and is read around the world.

ably all hotels excluded.

Broadway ops, abetted by the city's anti-labor press, spread clouds of fuzzy information that culminated in fantastic storiation about 802 demanding 1005 raises. (See editorial.) The paper pet hate, James C. Petrillo, AFM national head, was widely credited with dictating the musiciant terms when, as a matter of fact ited with dictating the musiciant terms when, as a matter of fact AFM locals have complete autonomy in these matters. Paper also noted, with glee, that Jame C. would be locked out of his Waldorf Astoria apartment to the picket line that would presumably soon be found around the hotel, since it issued notice to most its musicians. Actually Petrillo lives in Chicago, when he heads the Chi local, and only occasionally uses his New Yor residence.

Copa Publicity Splurge

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residence.

Copa Publicity Splurge
The Copacabana, making have while the fog sets in, got national distribution of photos showing copa gals, properly stripped for the occasion, crying over the notice slips.

Hotels and radio stations, fearful that peace was a long way of cancelled large numbers of motes in anticipation of hardismissals.

Level headed observers to the communication of the communication of

motes in anticipation of band dismissals.

Level headed observers to that although the musicians; and the same at a time when night club business was in a slump, it was in large part justified. Summade the best case for the unimal when he pointed out that it musicians received only a 7 pecent increase since the start of the war, much less than provide by the Carnegie Steel formal which has, in turn, been exceeding most other industries. Living costs, he said, have risen 40% since that small raise agranted by the War Labor Board Plenty Misunderstanding

granted by the War Labor Board
Plenty Misunderstanding
Much of the conflict that characterizes this current wage situation arose from misunderstanding, deliberate or innocent, of the terms presented by the miscians. Most ops say they fet the new terms were issued as a positive, irrevocable ultimature to take place Sept. 2 or else.

Die McCann, the interim predent who took over from the lat Jack Rosenberg, claims he ment the terms to be considered the opening shot for negotiations.

Billy Rose, head of the night club group, seemed to accept the musicians' propositions in the latter light and added he thought the 802 men should get mor money—but not for as much at they were asking.





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- 10. The De Armond is sold strickly on its merit, not on the use of "big names" in the musical world, yet the list of those who use and recommend the DeArmond would sound like the "Who's and recommend the DeArmond Who" of world-famed guitarists.

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Dealers everywhere have the De Armond in stock or can get it for you on short notice. Don't accept something "just as good" that may be offered you. Once you see and try the De Armond you'll never be satisfied with anything else.



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in the



By Michael Levin

I feel a little better this morning. The butterfly convention convened in my innards has called it a day and staggered off to make life unbearable for some other silly soul. All of this as a result of re-reading that Joe Mooney plece in the last issue. I read it over. I knew I had heard the band and written the article, and I got very, very scared. Nobody, positively nobody, can be that good. There were no more superlatives left to use. A couple of musicians came into the office, read the proofs, looked at me sympathetically and walked out.

Remember when you were a kid.

cally and walked out.

Remember when you were a kid and somebody dared you to climb a tree and you had to, no matter how scared you were? That's about the state I was in about Mooney's hand. I had heard it, believed it, and yet didn't dare read about it.



band. I had heard it, believed it, and yet didn't dare read about it.

So we gathered a whole mob of people: guys from the office; Frank Staey, who used to be with the Beat; some musicians; and some hapless onlookers and went out to Paterson to see about this thing called Mooney. Naturally, everybody included had heard me raving and just as naturally were sitting on their bands. They didn't believe it could be that good anymore than Idid.

We got out there, and first

Idid.
We got out there, and first crack out of the bucket, Mooney breaks the F# key on his accordion—which annoys him and ruins the set. Between that, the beginning of the evening, and the grim looks all around me, I began desperately looking for a friendly hole in the woodwork.

Three hours later everyone was sitting wearing callouses in their hands applauding. I was sitting trying to push an "I told you so" across the teeth.

across the teeth.

Never in some long years of reviewing have I felt as on trial as I did that night. This was the first musical unit I had ever heard which gave me a tremendous musical kick on all counts, after the Ellington-horeo-Lunceford era, and included four of the best soloists I have heard in years.

If the ground then

If the crowd that went out there hadn't liked that quartet

reset to be even better.

Then, too, things like Mooney's piano left hand, Jack Hotop's wonderful guitar tone, and Gate Frega's unerring accuracy in his bass become more apparent. Andy Fitzgerald right now (and this is a very considered opinion backed up by some good reed men) can sit down and bat them back and forth with Mr. Goodman any day. His tone, conception, and technique are that good.

Some months ago, Down Beat

tion, and technique are that good.

Some months ago, Down Beat ran an editorial about not being able to get things in the sheet by paying for them. Well, if I weren't a working newspaperman, I sure would like to own about 15% of Joe Mooney right now. If I have ever seen a lead pipe cinch to make dough and lots of it, this combo is it.

The outfit is strictly unfair to the rest of the music business—being so completely commercial and so astoundingly musical at the same time. Rod Keller, who operates a big Jersey place, was into see about getting the band the other night, and was arguing with George Moffett about paying \$1250 a week for them. In the same breath that he told Moffett he was crazy, he leaned over to me and said, "Look at those people at the bar applaud—why this man's playing a concert—and they love it!"

Joe was thanking me the other night for the write-up. Thank me? Why, I should be buying him drinks. This is the first genuine musical kick I've had in three years, and he's thanking me!

I only hope all of you get a chance to hear him real soon. I promise you you'll like it—and also that it will make you strongly dissatisfied with most of the other things you're hearing.

Down Beat covers the music news from coast to coast—and is read around the world.





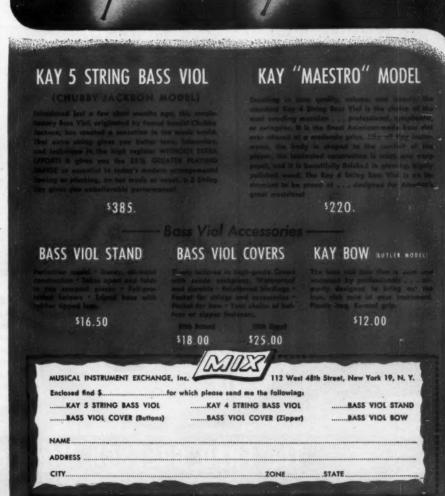
More Names

New York—RCA Victor Rec-ords announced the signing re-cently of pianist-composer Mary Lou Williams and Dardanelle and

Lou Williams and Dardanelle and Her Men of Music as well as the previous inking of Herbie Fields and his band.

Both Mary Lou and Fields have recorded their first batch for Victor, with Dardanelle, vibe star and singer featured at the Copacabana recently, slated for an early session. Miss Williams will have an album of her stuff released in the near future.





LOS ANGELES

Bands-About-Town and stuff:
Harry James set to follow Mr. G.
at Meadowbrook Oct. 10. . . .
Palladium at writing was uncorking heavy build-up on Tex
Beneke-Glenn Miller crew, an expensive item (some \$7500 per
week) that will have to pay off
against competition from aforementioned Mr. G. at the Meadowbrook, Jimmy Dorsey at the Casino Gardens, Jan Garber (yeah,
he's a draw here and no kiddin')
at the Aragon, Billy Butterfield,
doing better than expected, at
the Avodon and Lionel Hampton
at the Trianon.

We overlooked advent of Joe
Norman, a Chicago boy with a good
little crew (five saxes, one trum-

pet, three rhythm) as alternate band at the Aragon. . . . Boyd Racburn ended engagement at Morocco as spot changed owners. His next local appearance will be at Million Dollar theater week of Sept. 17 Billy Eckstine hits coast for first time in quite a while with a week at the Lincoln starting Sept. 187. Another Lincoln highlight will be Count Basic Oct. 15. Emil Coleman opened coast's newest el swanko spot, Charlie Morrison's California Cabana club in Santa Monica. . . Leighton Noble holding bandstand at Cocoanut Grove while Freddy Martin and his bandsmen take a four week's vacation. . . Carmen Cavallaro due at Ciro's starting Sept. 18 . . . Mocambo, which has been dark, was slated to reopen Sept. 11 with Eddie Oliver on the bandstand . . . Matty Malneck has been held over again with new show at Slapsy Maxie's. Rose Murphy expected to join show there.

Jive Jottings

Much talk in swing circles, and

forrison's California Cabana forrison's California Cabana flub in Santa Monica. . . Leighon Noble holding bandstand at occanut Grove while Freddy fartin and his bandsmen take a our weeks' vacation. . . Carmen sen dark was slated to reopen elept. 11 with Eddie Oliver on the andstand. . . Matty Malneck as been held over again with ew show at Slapsy Maxie's. Rose furphy expected to join show here.

Jive Jottings

Much talk in swing circles, and

Spike Jones disciples, either.

Notings Today

Drummer Karl Kiffe, ex-Canteen
Kid who joined Jimmy Dorsey here
immediately upon his graduation
from high school last year, is doing
a great job in that anchor spot. His
old pals here, many of them still in
high school, were on hand to give
him a big welcome at the Casino
Gardens.

Visiting notables in Hollywood
at this writing included Eddie
Condon, Rudi Blesh. . . Joey
Preston, juve star (drums) at
many jam sessions hereabouts,
has a part in Wizard of Oz stage
presentation at Greek theater
here. . Bob Ziegler celebrates
nine years as ork leader at Oro
ballroom this month, and still
going strong.

Hollywood—List of authentic jazz performers slated for playing-acting roles in the Jules Levey picture New Orleans grew with signing of Kid Ory, Barney Bigard, Zutty Singleton and Bud Scott.

Petrillo Opens Drive On Indie Movie Makers

Hollywood—AFM's James Petrillo, as expected for a long time, has finally opened campaign to place independent motion picture producers under over-all blanket agreement covering employment of musician similar to that recently negotated with the major companies. The fact that the independents, once a negligible segment of the industry, now account for a sizeable percentage of picture turned out, would be no secret be Petrillo's opening demonstrated.

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retailed out, would be no secret to Petrillo.

Petrillo's opening demand made via the Society of Independent Motion Picture Products, included premium price of \$75 for a three-hour recording session (considerably higher than rate for majors) and mattenance of year-around stroke by companies making more than two pictures a year.

Latter item brought immediatery from indies that it would force them to limit their output to one picture a year and charge that it was instigated by major companies attempting to reduce competition.

BG Show Will Star Band With Borge

Hollywood — Producers of Benny Goodman airshow, wh goes into a new cycle toni airshow, which cycle tonight (Sept. 9) with entry of Victa Borge, are mulling a problem caused by the unexpectal success.



Benny

Goodman's high ration summer fill-Goodman w hired as summer placement with Born supposed

take over as the main star. No producers feel they cannot so

producers feel they cannot so ordinate Benny.

Borge, who holds a 44-wei contract and controls show, he insisted that BG be given easily: "the Victor Borge show staring Benny Goodman". Which a long step in the right direction cracking radio's long established indifference to dam bands on major commercials

Raeburn In Line For NBC Airer

Hollywood—Boyd Raeburn was given a crack at an NB Commedial as network's production a partment put him on a man show which was given two sessive airings Aug. 26 and 87, 2 for the benefit of prospecticients.

Other musical features on show were Mei Torme and s' "Meltones" and Patsy Bolis juvenile singer and daughter Raeburn's manager.

Juvenile singer and daughter Raeburn's manager.

Johnny Richards has the over spot of chief arranger with Raeburn. He replaced God Handy, who left after disagments and is now free-landwith first assignments comfrom Woody Herman.



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9, 1948

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******* ON THE BEAT,

By Charles Emge

As a picture Centennial Summer wouldn't warrant comment in this column were it not for the fact that it was the late Jerome Kern's last movie songwriting assignment. It is unformate that under such circumstances 20th-Fox couldn't have turned out something better.

What's wrong with Centennial Summer? The trouble lies, as usual, in the failure of the picture's makers to catch a proper balance between musical and dramatic interest. The picture just comes to a complete halt when the characters break into song because the singers are never important enough as such to justify their intrusion. The only passable singing voice in Centennial Summer, aside from an unidentified male in the "magic lantern" sequence is that of Louanne Hogan as vocal double for Jeanne Crain.

To be successful a filmusical should have at least one singer of established reputation. For Jerome Kern's last picture, 20th-Fox just forgot to hire a singer.

Sound Stage Siftings

Jules Levey has sent an entire crew to New Orleans to shoot back-ground for his "jazz picture", which now bears the title New Or-leans and which starts in that city's

Puppetoons To Use Duke

Hollywood—What may mark a decided advance in use of motion pictures as a musical medium is seen in a forthcoming George Pal Puppetoon which will teature Duke Ellington and excepts from his Perjume Suite. Ellington will be the only "live" character in the short. His band will record the entire sound track.

Also signed for a similar type of picture is Louis Armstrong and Woody Herman. Also interested is Artie Shaw, as are several others in the opportunity for fuller musical expression through this medium.

Anita Finds New Club Location

Hollywood — Site of Anita O'Day's nitery, originally located on Riverside Drive in the San Fernando Valley, will instead be in Hollywood in the swank "Sunset Strip" section. Construction will begin as soon as building material shortages permit.

Their former site was lost when section in which it was situated was condemned.

was condemned.
Singer is turning down all of-fers from bands and recording companies.

With Gervis Agency

New York—Former GAC booker Seymour Heller recently tied with the Bert Gervis agency. Latter agency was formed when Gervis split with Jean Wald to break up the Wald-Gervis company. Heller will continue managing his own stable of bands.



Fast Long lasting.
Will not gum.
Special formula
prolongs life of proton valves.

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renowned and notorious Storeyville. Louis Armstrong and Billie Holiday have been definitely signed for roles. Sounds promising, hey?.... Art Tatum is the latest musical personality to be added to the line-up in The Fabulous Dorseys.... Universal's Time Out of Mind will have sections of Ferde Grofe's New England Suite as background score. Congratulations to Dona Drake (remember when she was Rita Rlo, the gal band leader?) on come-back she is staging as result of excellent work in Without Reservations. Dona's movie career, for which she dropped the baton, has been dogged by illness and tough breaks. Have we mentioned before that Bob Eberly and Helen O'Connell, former vocal stars with Jimmy Dorsey, are back with Jimmy as such for The Fabulous Dorseys picture?.... Sonny Olivera, who has played drums with most of the better orks hereabouts, in new post as musical advisor at 20th Century-Fox. Woody Herman is very serious, he tells me, about taking a crack at movie producing. Expects to make the shot next fall in a picture built around his own band, of course. Strong chance that Igor Stravinsky, who has turned down all movie offers, may work with Woody and appear in the picture. Sings With BG



New York—Eve Young is the current girl vocalist with Benny Goodman, and doing very well at it. Her only previous singing was with Joe Reichman. By coincidence, she and BG's male singer, Art Lund, both started with the Tabernacle choir in Salt Lake City.

Wax Duel

Hollywood — Two identical-ti-tled record releases of entirely different musical character has Victor record exces unhappy. Quite happy is David Selznick and his publicity staff, the bene-factors of the by-play.

Capitol has just released an original jump opus by Bobby Sherwood, tagged Duel In The Sun for no obvious reason.

Victor will shortly release a Duel In The Sun waxing com-prised of excerpts from Dmitri Tiomkin's score from the film of that name.

If you want the movie score
—don't ask for Sherwood. The
film score doesn't jump.

AFM 47 Signs For Masonic Location

Los Angeles—AFM Local 47 has engaged the Masonic Temple in Hollywood in which they will hold union meetings, abandoned during war years. With new spot, accessible to many active musicians, affairs may again take on a lively atmosphere.

BG, Crew Do Fast **Cross Country**

New York—After skimming across the country in a chartered plane, Benny Goodman and 20 members of his party were scheduled to land today in Los Angeles, pop the pressure in their eardrums, doctor any left-over air sickness still lingering and go to work tonight at Meadowbrook Gardens.

Following their take-off here last week, the BG crew dropped into Detroit where they played two concerts (Sept. 4 and 5) in the Motor city's Music hall, after which they enplaned westward.

Benny is still a holdout from Carnegie Hall film, according to his personal manager, Mark Hanna, who says, since he entered the figure for Benny's appearance, he's heard no word. If Goodman goes in it will be with his trio. his trio.

Goodman cut four sides for Columbia last month before leaving for the west. Numbers included My Blue Heaven, A Kiss in the Night, Put That Kiss Back (with a BG vocal), For You, For Me, Forever.



New York—Billy Eckstine recently completed a 25-minute featurette musical for the associated producers of Negro pictures.

Film features his entire band and songstress Ann Baker, was produced by Bill Alexander and directed by Maceo Birch.

Tagged for a September release date, the pic is reported to be clean of the usual corny dialogue, but instead just featuring the band and soloists in the presentation of their tunes.

Okun Opens Office For Disc Servicing

New York—Henry Okun, one-time road manager for many of the top names in the band biz, is tailoring a disc exploitation office to service disc jockeys, juke box opa, record dealers and distribs with tasty material.

Okun made an extended test-run of the idea recently exploit-ing Benny Goodman sides to the operators, dealers and jockeys.



Animosity of the Balaban & Katz theater chain towards location of bars within their buildings may mean the folding of at least two clubs in the Loop familiar to jazz fans. Elmer's, famous for the hatching spot of a long line of pianists and entertainers, is located in the State-Lake theater building—and might soon find itself confronted with the same fate as Joe Sherman's Garrick bar, written about elsewhere.

The Civic Opera House has lined up a long list of pop concerts for their fall season. Of those of interest to jazz fans will be a second return performance of Norman Granz' Jazz at the Philharmonic, Oct. 24; Tommy Dorsey, Nov. 3; another Duke Ellington Down Beat concert, Nov. 10. There's a possibility that Woody Herman will be set for a Nov. 24 date.

Freddie Slack follows Andy Kirk into the Band Box, first 'fay going on tour with Harvey Stone,

band for the Randolph street spot. Art Belasco, club manager, Cee Davidson, Rlo's leader, had says they had been dickering for Les Brown, and are certain to bring that band in, as well as several other good names before the end of the year.

Health Republic Street Republic Street Republic R

the end of the year.

Henke, June Davis Starred
Pianist Mel Henke is now at the
Airliner, at State and Division. . . .
June Davis, after leaving Georgie
Auld at the El Grotto, followed the
band back into the club in the next
show and is being held over with
Johnny Otis' fine band and comedian Dusty Fletcher. . . . Lonnie Simmons' combo continue at the un-

as the comenian accommand. Cee Davidson, Rio's leader, had his contract renewed for a third year.

On the due list at the Oriental theater, which has come up with Tex Beneke, Duke Ellington and Alvino Rey in recent weeks, are the Eddy Howard and Frankie Carle bands, both popular locally. Solid sepian show just finished up, starring the Ink Spots, but for kicks there were Eddie Vinson's band and singer Ida James.

For those who like their music sweet (squares!), we give you the hotel bands of Ted Straeter, Sherman Hayes, Clyde McCoy and Joe Vera; also Saxie Dowell replacing Del Courtney and singer Dottle Dotson at the Blackhawk middle of this month. And Art Kassel is at the Trianon, Dick Jurgens replacing George Olson at the Aragon Sept. 17... David Le Winter nabbed a long holdover contract at the Ambassador East. A couple of recording companies are eyeing the band.... Gonsalves & Menconi Latin band at the Glass Hat has been replaced by the Milt Herth trio.

About The Loop

Frank Gassi, out of the Eddie Wiggins outfit, joined the Tay Voye trio on guitar at the 1111 club

concedes, September 3, 1948

.... Coco's quartet now at the Ball of Fire, with Mickey Gales, bass; Joe Lipuma, plano; and Bob Perry, drums, with Coco's clarinag featured. ... Floyd Campbell band at the Rhumboogie, which features the Berry brothers currently. ... Stanley William's Six Brown Cate continue at the Sky Club. ... Step Wharton at Paolella's, on West Chicago st. ... Diosa Costello augments Arthur Lee Simpkins in the new Latin Quarter show.

Booking agents have it tough is this toon. Take the incident of a well-known booker, who desired to put one of his bands into a leading club here, and wanted an "inside' line to work the deal. First he had to contact one of the political bigwigs, the guy who handles the town's gambling concessions. Reveas shuttled to a couple of the rackets boys, who paused his story on to their boy at the club. After all this routine, he found the band place!

Arnaz-Thornhill Mix-up

Arnaz-Thornhill Mix-ur

Arnaz-Thornhill Mix-up

The Desi Arnaz date at the Hotel Sherman, mentioned here last issue, was cancelled out in a somewhat involved booking scramble concerning Claude Thornhill's follow-up date at New York City's Hotel Pennsylvania. Thornhill, who took over four-weeks of Stan Kenton's cancelled six-week date, could have had all six weeks, only that first two weeks conflicted with his last two at the Sherman. That was cleared by bringing in Desi's Latin-styled band, which the Sherman management wanted in contrast to too many loud swing outfits. Then, for a last minute switch, Thornhill decided he'd do better after all with four weeks in each spot—throwing out the Arnaz two-weeker, and re-shuffling the Pennsy dates to bring in Buddy Morrow for twa Except Morrow couldn't get into New York in time for the opening, and Bobby Sherwood's band played Monday night, Sept. 1 with Morrow until Thornhil opens on the 19th. We said it was involved!

New combo at Pete Johnen Jump Town is that of George "Davey" Davis, featuring the

Peters' 'Pipers' Back

Chicago—Pacific army band at Dom Peters, called the "Pipers' and a service favorite, is reform-ing for civilian work here this month. Dale Sloan, crack ar-ranger, is back with the band, as are most of the army member



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BBC Big Bad Wolf In British Music Progress

spe progress in the English music business. Just as in any other business, the most important factor is conomy in concept.

Music circles are generally agreed that radio and records are the most facile aids in the building up of orchestras and personalities. In England, radio boils down to BBC. Broadcasting in the United Kingdom is on a non-commercial plane and the British Broadcasting Company doesn't make an effort to develop or encourage talent.

BBC is government controlled and operated, and normally is the only radio agency in the country. It operates and pays for tiself from the income drawn from taxes which are levied annually against owners of receiving sets. In other words, most of the people in the British Isles own a piece of BBC, yet they have nothing to say in the choice of the station's officials and its policies.

In schedulling programs, the BBC program committee has maintained a policy of limiting pop music, and more particularly, jazz music, to a minimum. Consequently, the situation is such that a top name band in England would consider itself fortunate to get two dozen air shots in one year. Of course, there are two or three exceptions. Bands like Geraldo's, or ambrose's, or Ted Heath's, those bands which have reached what might be called the British pinnacle of fame, are rewarded for their achievements with weekly half or three-quarter hour shows, but the other bandsmen are ignominiously lost in the shuffle. A new band hardly stands a chance unless they know the right people at BBC, so that the overall picture is one that is discouraging for prospective talent.

"The music trade, and particu-

There has been much said and written about the quantity and quality of English popular music in the past few months. English correspondents for some of our American trade journals have heaped adjectives of phenomenal praise upon the shoulders of men like Ted Reath. Kenny Baker, George Chisolm, Geraldo, and others, while Yankee heels like myself have disabeed the entire subject with a great big blah.

It can be granted that these British musicians deserve an "E" for effort, but there are other factors which combine to deter and discourse progress in the English music business. Just as in any other business, the most important factor is economy in concept.

Music circles are generally agreed that radio and records are the most facile aids in the building up of orchestras and personalities. In England, radio boils down to BBC. Broadcasting in the United Kingdom is on a non-commercial plane and the British Broadcasting Company doesn't make an effort to develop or encourage talent.

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In scheduling programs, the BC program committee has maintained a policy of limiting of skeletons in BBC music and the proposal and the pr



tive talent.
"The music trade, and particu-SO YOU'D LIKE TO Here's your chance! Sing with these thrilling records by NEELY PLUMB AND HIS ORCHESTRA. PLUMB AND HIS ORCHESTRA.

They are made for you — vocal
accompaniments that will give you
the satisfaction of singing with a
professional band. Nealy Plumb's arrangements have been heard on the acreen and radio in support of such famous singers as Andy Russell, Anita Boyer, Martha Tilton, and Connie Haines. His orchestra fea-tures Lou Raderman and the MGM strings! \$1.00 plus tax tures Lou Raderman and the MGM strings!
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I'm In The Mood For --- It Had To Be You (C)

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Address Dept. D. Address Dept. D.

Title (Red Labels) Reverse Embraceable You (C)---On The Sunny Side of The Street (F)

maximum quotas assigned them, the disc firms must concentrate on established English names and on popular American names in order to be certain of producing a rapidly moving catalog. British Decca has been the most progressive label in building up a catalog of native jazzmen and pop artists.

Adding to this the fact that in 99 out of 100 cases musicians are sadly underpaid, the British musician is given little incentive to try to make attempts at progress. If he does try something progressive, he wants it to be heard, but if you can't get any air shots, you're not going to get very many choice bookings. If you don't get the bookings, you aren't going to hang around very

cal station many years ago. When he established himself in the east he used the title "Make Believe Ballroom" for his show, the title popularized by Al Jarvis. At one time Jarvis filed suit against Block to restrain him from using the "Make Believe Ballroom" tag but later dropped the action and Block has been using it ever since. However, he will not use it when he takes up his new spot on KFWB.

KFWB tops said that signing of Block would not mean departure of Bill Anson, brought here with considerable fanfare to replace Jarvis, when latter rolled his records over to KLAC.

Down Beat covers the music news from coast to coast



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- IN THE STILL OF THE NIGHT
- LI'VE GOT YOU UNDER MY SKIN
- MAKE BELIEVE
- MEAN TO ME
- THE NIGHT WAS MADE FOR LOVE PEOPLE WILL SAY WE'RE IN LOVE
- ROSES OF PICARDY
 SMOKE GETS IN YOUR EYES
- SMOKE GETS IN YOU THE SONG IS YOU
- STAY AS SWEET AS YOU ARE
- THEY DIDN'T BELIEVE ME
- WHERE OR WHEN

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.

- ___THE WORLD IS WAITING FOR THE SUNRISE _YOU'D BE SO NICE TO COME HOME TO
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- LOOSE LID SPECIAL
 NOT SO QUIET PLEASE
- OPUS ONE
- QUIET PLEASE
- SWANEE RIVER SWING HIGH
- SWINGIN' ON NOTHIN
- ___WELL, GIT IT
- YES INDEED

50c much

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- INDIAN LOVE CALL
- NIGHT AND DAY
- OH LADY BE GOOD
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- _CHINATOWN MY CHINATOWN
 _IN THE SHADE OF THE OLD APPLE TREE
- MADELON
- MY BUDDY
- OH YOU BEAUTIFUL DOLL
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- SWEET GEORGIA BROWN

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MEMBER OF AUDIT BUREAU OF CIRCULATIONS

The Press Howls at 802's Scale Hike

One of the most viciously unfair press campaigns yet waged against the musicians was running full blast as we go to press. Local 802, NYC, several weeks ago notified cafe owners and hotels of wage scale increases averaging 22% for all categories of employment, plus 25% extra for those places using large production-type shows.

The howl was enormous. Monte Proser, owner of the Copacabana, screamed it would cost him \$100,000 dollars a year

cabana, screamed it would cost him \$100,000 dollars a year and how could he pay it with OPA control. His press agent, incidentally, used the clamor to plant some of the season's lushiest pictures of the Copa's soon-to-be-jobless chorines.

The hotels said that with rigid price control, they simply couldn't afford it. They added that they had already granted wage increases recently but neglected to state that these were

t to the musicians.

The facts are quite simple: 802 scales have gone up 15% in the past five years—less than any other craft we know. Class A salaries now average \$93 a week. This for a musician at the Copa, means he works from 7:30 p.m. to 3 a.m. days a week, with no place to sit during intermission, with less earnings than any one in the place except the chorines and the kitchen help. The former of course figure it a good investment as a showcase for their legs, Hollywood-bound. Holly-wood unfortunately doesn't hide horns.

In the face of wage increases granted every other employment group in the past year, 802, admittedly with a union election staring it in the teeth, came out with the increase demand, undiplomatically put as an order rather than a pro-

Came the deluge. The New York Post, normally liberal daily, printed a column by its labor columnist, Victor Riesel, saying that Dick McCann, 802 prexy had dared to slam the phone down in his ear, and added that this was an example of "unlimited arrogance in action . . . premptory . . . arrogant." He was furthermore shocked by McCann's statement that "I

won't talk to you or any other newspaperman. I'm running this union. You newspapers keep out."

Mr. Riesel later advised us that his special source of information in music matters was a well-placed contact man (song-plugger). For his further information, he should know that the staffmen of Down Beat with a small group of other newspapermen have been trying for some time now to get the American Federation of Musicians and its various locals to adopt a saner public relations policy.

we try, we get something like this shoved down very time our throats. How can we persuade the union to do anything when the city's liberal newspaper proceeds to labor-bait in est Peglerian style?

Undoubtedly McCann should not have told Riesel off as he did. Undoubtedly 802's putting its wage demands in the form of an order rather than a request for meeting was arbitrary and stupid.

But when you are faced with the onslaught of publicity that McCann had in his lap, such as Time's statement that "Music Czar James Caeser Petrillo imperiously directed Manhattan nightclubs to raise musicians' wages," which is untrue and mere usage of the pet Petrillo herring, you can hardly blame McCann for his abruptness nor 802's feeling that you can't mediate with the cafe and hotel people, you have to fight them. fight them.

The hotels can't raise their prices -they say. What is charging by the day but that? And all the wild tossing around of 55% and 100% increase figures in the press still does not reveal that the basic request, with the exception of about ten or twelve spots, is 22%, which the musicians rightfully have coming to them by anybody's figures.

As for these ten or twelve spots, they are the cream of the country's amusement industry—shouldn't a man who has to spend years in training and thousands of dollars for equip-

Press Stuff



New York — Above shot of Woody Herman and Jane Withers shows to what lengths press agents will go. We're told that Woody has been made President of the Anti-Superstition League of America and is acting accordingly. He's shown using an umbrella indoors and standing under a ladder. The press agent deliberately omitted black cats and broken mirrors. He didn't want to overdo it!



Showmanship Is It

To the Editors:

Just read Charlie Barnet's band

Sandusky, Ohio

Just read Charlie Barnet's band breakup story. It brings out a lot of fine points, but puts the wrong light on others.

Sure, the ten brass will have to go, and while they're at it, do away with these vocal groups of five that do about one number in six. Admissions need to be cut, but I don't believe there is any need to change to a sweeter style music.

music.

If people want to see Barnet and Herman just for dancing they would have refused the high tariffs long ago. People go to see these bands not only for nice

ment, feel he has the right to an extra royalty for holding down one of these jobs.

Would the group operating NY hotels and clubs care to compare their profits over the last five years with what the musicians are asking now? How do they justify their 100% increase in prices?

And when are people like Victor Riesel going to examine closely the structure of the musicians' union, realize its faults, and help those who are trying to correct those faults, instead of standing at the fringes uttering the usual impolite noises about Petrilloism.

noises about Petrilloism.

A sample of this misinformation is that 802 officials informed Down Beat before the press elamour started that they did not think ANY hotel would have to pay the extra 25% production tax, since their shows were not big or long enough, and they added that they did not think there would be more than 6 spots in the city who would have to pay the higher scale.

Down Beat has critician 2006.

to pay the higher scale,

Down Beat has criticised 802

many times in the past. We dislike

some of their tactics in this present

mess. But of their substantially cor
rect position and of the complete

bullheaded unfairness of their

critics, there can be no doubt.

All these critics have succeeded

All these critics have succeeded in doing is turning us from the problem of trying to correct un-necessary evils to defending the union against the onslaught from without.

Or should we be weeping for the Latin Quarter, which last week chalked up a \$48,000 gross of which its musicians received slightly over 3%.



"A fine press agent—you spread in *Life*—but you -you get me in Winchell's column, a spread in Life—but you can't get me in this week's Down Beat Posin' column! Phooey!"

dance music, but for hot music which they want to see per-formed. They wants combina-tion of entertainment and soft music, but they aren't getting it. Band leaders act unconcerned

Band leaders act unconcerned and lazy, forget requests, stay off the stand too long, forget how to smile, let the band play sloppily—all this after a \$2.50 gate simply makes people refuse to come back for more.

If bands would put a little of the showmanship as that they put into a stage show, crowds would come back again.

Bob McCormick

Nanton Tribute

Monmouth Beach, N. J. To the Editors

To the Editors:
Pic used with article on Sam
Nanton's death Aug. 12 issue was
Sam's favorite. It was taken at
the Royal theater at Baltimore,
in 1942. Sam was not only a great
tram man but one of the most
modest and cooperative musicians in the business to interview
or photograph. I and many more
sincerely mourn the death of
such a fine artist.

Buddy Howard

Slam's Still On Bass

To the Editors:

out vocals.

New York City

To the Editors:

For shame! I have come across an error in the Beat, the "Gets Gal On Bass" story in the Aug. 12 issue. It has Beryl Booker replacing Billy Taylor on bass in the Slam Stewart combo. If Beryl is on bass, what's Slam doing? Slam's Billy Taylor was the pianist and not the bassist. Since his departure Beryl has been doing a magnificent job on piano and some really knocked out vocals.

Gloria McCulley

If both Billy Taylors weren't such ex-cellent musicians, we'd say there was one to many

Beat's' Symbols

To the Editors:

Seattle, Wash

What do the abbreviations at the end of the columns (meg, m, got, mix, don, hoe, new)

Edward Hawkins

order above, for Emge, Ronan, eb, Levin, Haynes, Hoefer and ms. The boss has a fetish for letter appreciations

The Extremes - Again

Los Altos, Calif.

To the Editors:

Week after week the readers of your newspaper have to read the

RAGTIME MARCHES O TIED NOTES

PHILLIPS-WALKER — Andy Philia, former arranger for Thornhill, Berigan as others, now free-lance in pics and naise in Hollwood, to Trudy Walker, non-pred Cortland, N. Y., in Las Vegas, August E HUFFMAN-RAYE—William Huffmas Lillian Raye, GAG receptionist, Sept. 18 New York.

WOLIN-BARRETT—Morris Wollin, who Loew's, to Lois Barrett, former band recalist, August 18 in Brooklyn, N. Y. FRITZ-EVANS—Johnny Fritz, with Bly Catisone band in Pittsburgh, to Hasty Evans.

NEW NUMBERS

COOLEY—A daughter, Melody Faith, is Ir. and Mrs. Spade Cooley, Aug. 8, is ollywood. Dad is bandleader. BRING—A daughter to Mr. and is ou Bring, Aug. 13. Mother is fews rances Hunt, vocalist; dad is a music

Frances Hunt, vocalist; used director.

ADLER—A daughter to Mr. and Ex. Larry Adler, Aug. 10, in Santa Mosis and State of the Control of the

WALMAN ARON "P-Bone" Walker, Award "P-Bone" Walker, Award Los Angeles.
HOLYOKE—A daughter, Jill Dariss to Mr. and Mrs. Bill Holyoke, August 2h Chicago. Father is bassist with Jee Boton Trio, mother is former Joyce Cristi

FINAL BAR

BARAKET—Jamil S. Baraket, 26, beader, recently in Waterville, Mains. STAD—Ben Stad, 61, Philly much d collector of old musical instruments, 18, in Gloucester, Mass.

same malarkey about the supposedly great bands of Boyd Raburn and Woody Herman, de While all this trash is written the truly magnificent band of la Watters is neglected. Yes, along with Condon's Mob, Bunk, Bechand Kid Ory, this marvelos group at the Dawn Club in Sufranciscoplays the only real is in the U. S. today. In fact, Witters undoubtedly has the greated band since Muggsy's Ragtimen Joseph Marvin, Jr.

Los Angeles, Call

To the Editors:

To the Editors:
I've been enthralled by the
Boyd Raeburn band at the
rocco club here for the last is rocco club here for the last reweeks. It's the greatest that musically I've ever heard! The Handy arrangements! The worderful beat, the inspired solution that band has Why don't you Beat-ers get to the ball—pitch with more and on this wonderful Raeburn creation that wonderful Raeburn creations.

Ellie Bro

Who's in the middle? Boy there's more than enough room such a verile art form as jar present or future, for all of its styles, even extremes.

1946

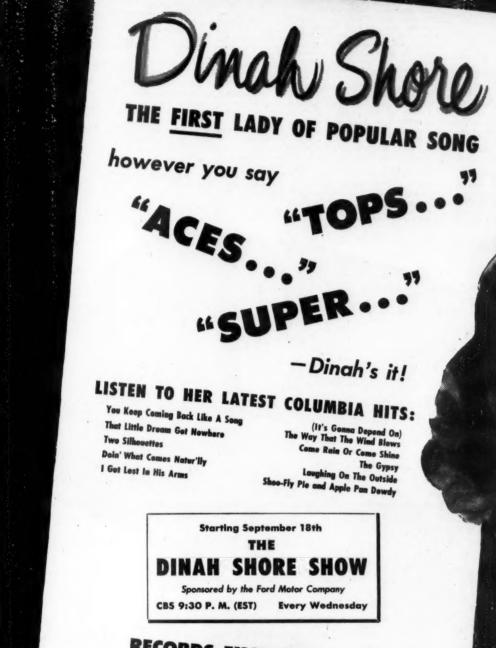
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RECORDS EXCLUSIVELY FOR

Columbia Records







Sam Meltzer, well known New York collector of long standing, has gone into the re-issuing field. He is going to make available thirty or more of the rarest Paramount jazz records of the twenties. Even the most fervent discophiles in the game have not been able to corral all the items that he will release.

The October items include two sides as rare as "kicks" in the Sammy Kaye band. The Junie C. Cobb Home town band originally issued on Paramount 12382. This is the famous clarinet battle date that up to recently was listed as —unknown personnel—. The sides were East Coast Trot (2619-3) and Chicago Buzz (2620-3).

Junie Cobb, who is now appearing with Annabelle in a planosinging duo in Chicago, tells the story: "The recording men down on Wabash ave. got into an argument on whether myself or Johnny Dodds was the better clarinet virtuoso." The story continues that Mayo Williams called up Johnny and Junie to both come down to the old Brunswick studio to make a record. Jimmy Blythe played the plano and a fellow by the name of Woodfork plucked the banjo. Both sides were clarinet duos with Dodds and Cobb each trying to outdo the other. Seasoned collectors will not have any difficulty in picking out Johnny Dodds.

Cobb Chi Jazz Vet

Cobb has been every active in Chicago jazz circles for many years. He has been a band leader with one of the top colored bands of 1929, following Art Kussel's Kassels in the Air into Al Tearney's old Club Metropole. He composed many numbers and is at present applying for membership in ASCAP, as well as playing piano. clarinet, tenor sax and even trumpel. One of his famous tunes is I'm Gonna



JOHN ALTWERGER

JOHN ALTWERGER
This saxophonist has played
with many top bands and a few
years ago started
out with his own
crew, one that
has yet to click
commercially. A
musicians' musician, he first
played with Bunny Berigan, then
hit the top with
Artie Sh.w's
great band. He
tried unsuccesstried unsuccess-fully to take over the Shaw

fully to take over the Shaw band when Artic walked out, but in this failed he went with diman and was featured on sev-Sextet records. His present it records for Musicraft. You this musician and band lead-

bluh sigrosd



Exclusive Photos!

BANDS IN ACTION!
Action pictures of all name leaders, musicians, vocalists. Exclusive candids! Glossy 8 x 10. Unobtainable elsewhere. Guaran

ARSENE STUDIOS

"ON THE SPOT RECORDING"

Anywhere — Anytime
— ORCHESTRAS

Have You And I Ain't Gonna Leave You Alone recorded years ago by Alberta Hunter on Paramount. For the past six years he has played pi-ano accompaniments for the singer

mo accompaniments for the singer Annabelle.

Meltzer plans to release three rare records a month on the Century label from 737 Fox st., Bronx 55, N. Y. The first trio of sides are now available. They are two records by the Dixieland Thumpers featuring J. Dodds. Dominion of the pass of the property of the position of the pass of are now available. They are two records by the Dixieland Thumpers featuring J. Dodds, Dominique, and Blythe. Century 3001. Weary Way Blues and There'll Come A Day (original issue Para 12594). The third record in this group is Ike Rodgers trombone solo with Henry Brown on plano—Century 3003 It Hurts So Good and Screamin' The Blues (original issue Para. 12216).

Two other records will be included in the October release: Morton's Bly Fat Ham and Muddy Water Blues (originally on Para. 12050) and the famous Jim Jackson's Kansas City Blues and A Little Bit Closer both by Tiny Parham's Forty Five (orig. on Para.

Well, Can You?

New York — Cab Calloway's press agent has been bending the mailmen's backs with press releases about a surplus aircraft the mailmen's backs with press releases about a surplus aircraft carrier that the Cab intends to buy and convert into a floating dine and dance hall. His part-ners in the naval stunt, say the releases, will be Harry James, Duke Ellington and Benny Good-

man.
Although surplus carriers ARE for sale, agents of the Cab's supposed co-sailors said they knew nothing of the scheme. It was discovered, however, that Cab's press agent, Martin Ragaway, is a gag writer! . . And to finish the item off, his biggest script is the show Can You Top This?

12586). In the future there will be such records as The Windy City Rhythm Kings doing Piggly Wiggly and South African Blues, Mary

Johnson with Ike Rodgers and Henry Brown singing Keys To The Mountain Blues and Barrel-House Flat Blues, the Paramount Pickers playing Steal Assay Blues featuring Dodds, Edith Johnson vocals, the Preston Jackson Paramounts, and some by Alice Moore and Lovie Austin. It is also planned to make available the King Oliver Southern Stomps. This is a very worthy project and the Hot Box hopes the collectors will support to an extent that will make possible many more releases of the "very rare" items.

Jazz Band In Cleveland

Jersey Hot Club

New York—Originally organized in 1939, but inoperative during the war years, the Hot club of Trenton, N. J., reorganized last month with 25 members as a nucleus. Officers are Walter P. Wilson, president; Harvey Seigle, secretary, and Dawes Thompson, treasurer. treasurer

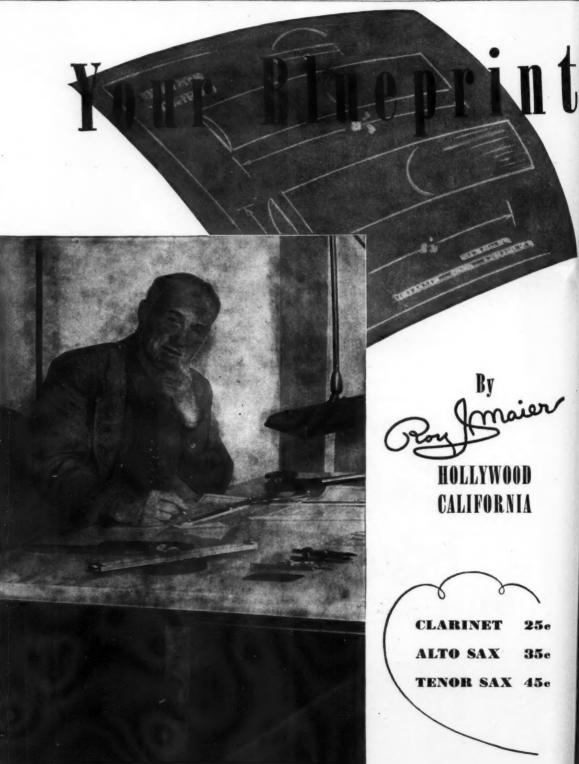
Stomps. This is a very worthy project and the Hot Box hopes the collectors will support to an extent that will make possible many more releases of the "very rare" items.

Jazz Band In Cleveland

Al Turk, well known Chicago band leader, has discovered a fine jazs band in Cleveland. It is the Paul Kaley band made up of many ex service men and an eighteen year old girl singer by the name of Jo Furman. The personnel is as Marshall, drums, play the old cals; Bob Hilbi, sax and clarinet; net; Angelo De Nova, clar, and sax; Tony Lovano, sax; Ray Stone, trp.; Jack and That's A Plenty.

be ja he Re ist MY

No



Maier Reeds Cost 5 cents more and Deliver Dollars Worth of Extra Satisfaction

1948

gan-dur-club l last

eigle, pson

asino cent-

ecord ip of Lugg, Scott, Caiser

e old Organ Blues, Kate,

action

Delaunay Escapades With Gestapo Related

In 1941, some months after the Germans occupied France,

house. The cellar is a large, sound-proof rehearsal hall. Upstairs are various record rooms, Delaunay's office and a library with current magazines and books on jazz.

books on jazz.

During the Occupation, hundreds of people milled about the building each day talking, listening to records, reading, or holding jam sessions. Strangers, including British sodiers disguised as Frenchmen, could mix freely with a minimum chance of detection. In fact, on nights when

In 1941, some months after the Germans occupied France, Charles Delaunay received permission to cross into the unoccupied zone on urgent, personal business. While away from Paris, the hot discographer came across an artist who had been a painter. His father, Robert Delaunay, is the early cabist whose paintings hang in the Museum of Modern Art in New York.)

The ex-employer turned out to be the leader of one of the several French underground groups. He asked Delaunay for help and, as a centure, the Artist Charles returned to Paris to each duestion to have time to have to have to have to have to dech question to have time to have to have to have to have to have time to have time to have time to have time to have have as present year. In Cotober 1943, the Germans "Guy" the set-up and the Gestapo moved in picking up British military men and thot Club officials. They were dragged to the France, of the whe

interrogated for five and one-half hours.
"It was my grandest day,"
Charles recalls. "They wanted to know where to find our leader. I was fortunate enough to understand enough of the German that was spoken preparatory to each question to have time to work out the best possible answers. Never have I talked so much or so well."

Much to everyone's surprise, Delaunay was released, though presumably so that he could be tailed to the hiding place of the leader. But the artist had secretly flown from France as soon as he learned the game was up. He is now a commercial artist in New York.

Even as Delaunay languished

the president of the Marseille club.

Delaunay was kept in Fresnes for a month. One day he was interrogated for five and one-half hours.

"It was my grandest day," Charles recalls. "They wanted to know where to find our leader. I was fortunate enough to understand enough of the Germans permitted the publication of scientific reference books, provided no more than 500 copies were run off. Delaunay needed, however, the cach question to have time to work out the best possible answers. Never have I talked so much or so well."

Much to everyone's surprise, Delaunay was released, though presumably so that he could be the could be the publication of scientific reference books, provided no more than 500 copies were run off. Delaunay needed, however, 2500 copies, 1000 of which had to go to the Belgians. He got around this obstacle by juggling with the numbering of the books. One set, for example, was marked from A-1 to A-500, another from a-1 to A-500, others in italics and so on.

a-1 to a-500, another from a-1 to a-500, others in italics and so on.

Help From Many Sources

Through contacts with Swedish and Swiss jazz groups, Delaunay was able to get a surprising number of additions to his previous edition. A German officer, Deltrich Schultz, who is now in a prisoner-of-war camp, also helped. He was an old jazz fan and was in constant contact with Scandinavian jazz publications.

The grapevine was sufficiently effective for Delaunay to learn the personnel of all the records made by Duke Ellington up through 1942! He had Armstrong, Goodman, Bechet and others covered through 1941.

He was also able to learn of important news events. He knew of Fats Waller's death within a month.

Relatively speaking, Charles Delaunay's fifth edition will be written under ideal conditions. Now in this country for the first time, Delaunay had to compile his first edition by carrying on voluminous overseas correspondence, by talking to a handful of American musicians who chanced to get to Europe and—most incredibly—by listening so long and so intently to records that he could identify who was playing lead trumpet and who second trumpet after hearing a bar or two of the music!

Check First Hand Here
In America, he'll be able to

Check First Hand Here

Check First Hand Here
In America, he'll be able to check, first hand, with musicians, record companies and the dozen or so discographers who have followed in his footsteps and expanded facets of the broad field that he first explored.

Since Delaunay does not consider himself a critic, he feels free to speak harshly of what he calls America's failure to produce one full-blown critic of its own distinctive art form, jazz.

"Instead of having a creative critic who can view the whole field of jazz with deep insight and clairvoyance, America has only a collection of superficial historians or narrowly biased partisans. Where there should be a broad discussion of the esthetics of hot music, there is only hair splitting.

Jazz Combines Extremes
"Jazz is more than just dixie-

sthetics of not music, there is only hair splitting.

Jazz Combines Extremes

"Jazz is more than just dixieland or just re-bop. It's both of them and more."

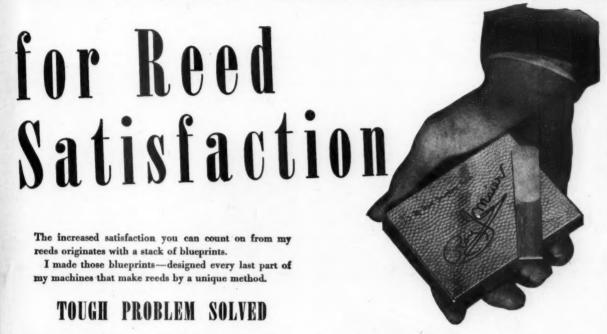
Delaunay also feels that lack of real criticism is partly responsible for the lack of greatness in new bands. He feels they are not aware of a growing, developing course that art should follow. Instead, they move in hit or miss fashion, each by himself. The whole situation makes Charles Delaunay shake his head. It makes those of us who know his work shake our heads, too. It's our art. Yet the two greatest students of jazz, Panassie and Delaunay, are Frenchmen!



AGAIN AVAILABLE WITH DROPPER APPLICATOR

ASK for always-dependable HOLTON Electric Oil, Lubricates, reduces wear, prevents corrosion and valve setting. 25¢ at your music dealer's, or 35¢ by mail.

HOLTON FRANK HOLTON & CO.,



You see, I had found that former ways of making reeds often injured the delicate fibres - squeezed or pressed the "bounce" right out of them. I knew that to build a better reed I had to work out some way of cutting the reed without crushing the fibres.

It took a lot of thought and effort to lick this problem. But finally I worked out a machine using diamond-sharp cutters operating with a motion that cut the cane clean and left the delicate fibres with all their original life.

REED IS A MACHINE, TOO

After this problem was solved, I had to work out the best shapes for my reeds. This isn't as easy as it might seem at first glance.

I designed a special instrument that shows every minute detail of a reed's cut. Actually the cut of a reed is quite complex - involving hundreds of measurements, each one of which has some effect on performance.

A reed really is a machine for chopping a stream of air into regular pulsations. If the design isn't right, it can't do the job right.

My Roy J. Maier reeds of today are the result of thousands of tests to determine the one best combination of measurements for each size and strength reed. I believe that my cut patterns, my cane, and my method of making reeds will make it possible for you to get the maximum power, the ideal tone color, and the snappiest response possible from your instrument.

Try some Maiers this week. Although dealers are selling more than ever before, I'm increasing production all the time. If your dealer doesn't have them on hand, ask Ry Smaier him to order from Selmer.





At Your Music Dealer's - Distributed by Selmer, Elkhart, Indiana



In this slightly screwball music business there are four beautiful young girls named Hutton. All of them sing, some better than others, each of them has become fairly famous and has found a profitable top niche for herself in the entertainment world. They are two pairs of sisters, not related to each other—and none of their names is large for Due Fillington. Ceb Cel.

Hutton!

I am referring of course to
Betty Hutton, the film star; her
sister, Marion, a single singer in
clubs and theaters; Ina Ray Hutton, the band leader, and her sister, June, a member of the poll
winning vocal group, the Pied
Pipers.

Pipers.

Alex Hyde Started It

It all started back in the summer of 1934, when a chap named alex Hyde, who had considerable success with all-girl band units in vaudeville in those pre-Spitalny days, approached Irving Mills, a music publisher who also

knew something about dance bands, being the mentor at the time for Duke Ellington, Cab Cal-loway and others. Alex wanted to build an all-girl dance band for Mills. With his knowledge of girl musi-cians and Irv-ing's contact

Lovely Life

New York—Barry Wood has exactly what the Groaner, and others, dream about (though at a lower loot level). He lives on a 72 acre farm in Connecticut and comes to New York about three afternoons a week to cut a week's worth (5 days) of transcriptions for The Barry Wood Show. That's all he sees of the Hectic Life. His \$1,500 weekly check is mailed to him.

they could find the right personality to front it.

After a thorough search of night clubs and musical shows, and scores of auditions for unknowns, the choice settled on a curvaceous little tap dancer from George White's Scandals named Ina Ray. She was not a schooled musician at the time, but she was the daughter of professional woman pianist named Marvel Ray.

She Had Exercting

She Had Everything

"Anyhow, she's certainly got rhythm," Hyde and Mills told each other, "—and everything else!" cians and Irving's contact
with arrangers he figured
it would be a
mutually
profitable
venture, if

Her real name was Odessa Cowan, but she had taken her mother's professional name, Ray,

and tacked Ina in front of it.
Mills wanted to make a further change, thought Ina Ray wasn't long enough for a band leader, and the problem fell on my desk for solution.

My theory about a good commercial name for anyone in

for anyone in

mercial name for anyone in show business is this: if you can see it when you see it, it's good! Names with trick spellings, which you cannot mentally visualize when you hear then on the radio, for example, are not commercial. That summer one of the richest young women in the world was having some marital difficulty and her name was prominent in the newspapers daily, and in a lot of conversations. The name was Barbara Hutton, and she continues to make the papers frequently. Hutton seemed to qualify under my name test, so that's how Ina Ray Hutton got her name. her name.

that's how Ina Ray Hutton got her name.

Band Was Success
She got her band, too, the Melodears, and if it wasn't the hottest dance band in the biz, it definitely was the most attractive one. It played theaters from coast to coast, made movie shorts—and a lot of money. In 1941, Ina Ray switched the gals for a male band, is playing spots in Texas currently.

Ina Ray's sister, June, actually her half-sister because they had the same mother but different fathers, sang with the band for a time, but didn't click then. They would-n't let her use the name Hutton, but

the name Hutton, but

Hutton, but when she became a Starduster with Charlies spivak in 1941, she adopted it. She joined the Pied Pipers, extruction in 1944, replacing Jo Stafford, and has helped the vocal group win two consecutive Down Beat polls.

Vincent Lopez visited Detroit in January of 1938 and discovered a singer named Betty Jane in the Continental cafe who seemed to fit the style of his new swing band (even Vince was on an early re-bop kick after the success of Benny Goodman). Her

Doc Evans Back With New Band

Minneapolis-From Minneapolis—From war-time obscurity, the wondrous lift of the old Paul "Doc" Evans band is again being felt. Evans has partially reassembled his old crew with Harry Blins on tenor and clarinet; Don Thompson, the valve trombonist who power and tone drives the band so well; and Eddie Tolck, drummer and vibe man.

New pianist is Tommy McGov-

New pianist is Tommy McGovern, who has already shown a superb feeling for Evans' type of music. As yet the bass slot is not filled, no suitable musicians being found.

Playing at the Boulevard Cafe on the outskirts of Minneapolis, on Sunday nights only, the band's commercial status is yet unknown. If they don't get a steady spot at the club, Doc will probably take the band on the road.

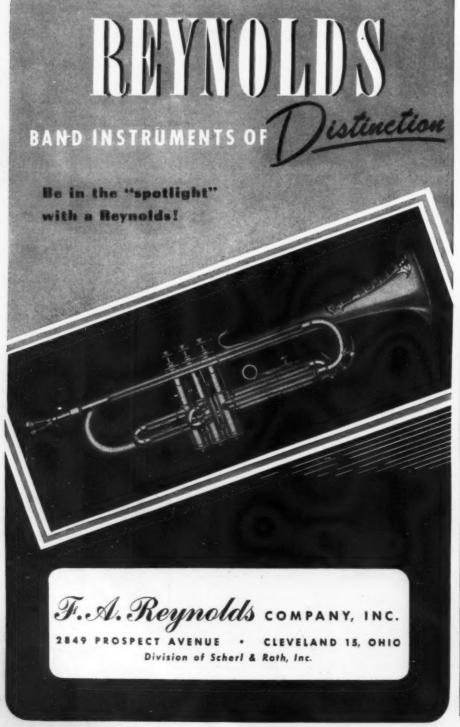
—Don Lang

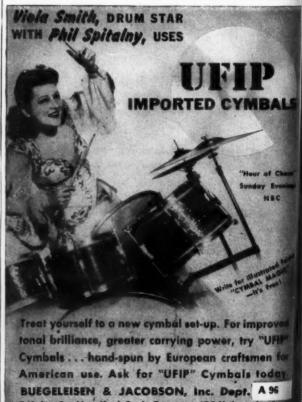
true name was Betty Thornberg, but Lopez changed it to Betty Hutton after he hired her and his press agent tagged her "The No. 1 Jitterbug."

Lopez Had Own System

Vincent tells me that he wasn't influenced by the names of either Barbara Hutton or Ina Ray Hutton in his selection. He says he picked it because "it vibrated better to fit her personality and attracted success numerological." Well, I agree with him, anyow, it is a good name. Marion success merologically." Well, I agree with him, anyhow, it is a good name.
Marion Hutton, Betty's sister, got her's the same way, since she worked with Betty for Lopez on the Ritz Carlton Roof in Boston Later she joined the Glenn Mille band and won success as a member of the original Modernairs When the band went to war ad the group left, she became a single attraction.

Betty, as everyone knows, left Lopez eventually, went to Hollywood, made a hit in Paramount pictures and recently cut her first sides as a Victor recording star.





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Kern Melodies Take A **Beating From Dizz**

Hollywood—What has become of those records made here a while back for the new *Paramount* label by Dizzy Gillespie

Way. There's plenty of slang there, a lot of it unknown to our better hipsters. Article is listed as an extract from Really The Blues, a novel to be published by

Random House

a while back for the new Paramount label by Dizzy Gillespie with an orchestra under Johnny Richards consisting of a sympho string section and rhythm section?

The answer: Max Dreyfus, head of the publishing interests that own the Jerome Kern melodies used on the discs, has refused permission for release of the records because the treatment of the numbers is, he charges, a "distortion of the original melodies".

Richards, who did the arrangements, is regarded as one of top men in his field with reputation for doing excellent work for motion pictures, radio and dance orks.

He is asking for a re-hearing

orks.

He is asking for a re-hearing and will request Dreyfus to appoint a group of well known musicians of his own choosing to hear the records again.

Richards backed Dizzy with six violins, two violas, cello, four woodwinds, French horn and harp, plus Dizzy's own contingent consisting of Al Haig, plano; Ray Brown, bass; Roy Hall, drums.

Bushkin Combo Making Movies

New York—Joe Bushkin, who recently joined Benny Goodman on piano, is working as musical director and band leader for the sound-track for a series of six technicolor commercial movies to be shown in the states and abroad within the next few

abroad within the states and abroad within the next few months.

The first pic, Fashion Horizon, was completed earlier this month. In addition to directing the music and leading the jazz combo, Joe penned with Johnny De-Vries the tune Teenager, theme for the film.

Bushkin and DeVries have just completed Howdy, Have a Coke for another in the series of films sponsored by Coca Cola. The soft drink firm has bought film rights for the tune, Bushkin said. The pictures, aimed at school showings, fashion shows and general exploitation use, run thirty minutes.

Band used on the first film: Freddie

Band used on the first film: Freddle Ohms, Lou McGarity, trombones; Max Kaminsky, trumpet; Joe Dixon, clarinet; Davie Tough, drums; Jack Lessberg, bass, and Bushkin, piano, Avrangements are handled by Bushkin and Dean Kincaide.

Sponsors for the series include Pond's Cold Cream, Coca Cola and TWA.



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Partying At The Copacabana



New York—Della Norell (Mrs. Russell), Lila Seaman, a model, manager Bullets Durgom and Andy Russell were caught by the cam-era at Monte Proser's Copacabana here.

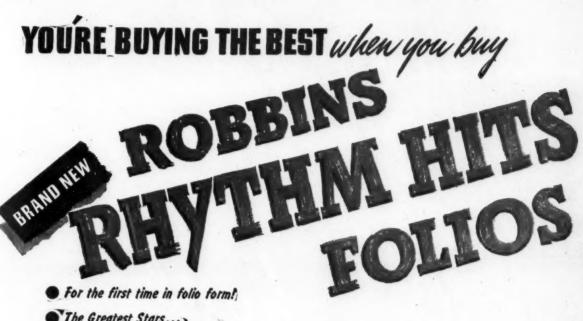
'Caldonia' Suit Hearing Soon

New York—The Leeds music-Louis Jordan suit, filed in supreme court here recently, is expected to come up for settlement within the next couple weeks. George Levy of Leeds told Down Beat at press time.

Leeds is seeking some \$400,000 from Jordan, Berle Adams' Preview music and Edwin H. Morris music, who, the causes of action in the case assert, had no right to publish Jordan's Caldonia and other compositions.

Noble Martin Sub

Los Angeles—Leighton Noble ork has been signed to fill in at Cocoanut Grove for Freddy Martin when Martin and his bandsmen take a one-month's vacation starting Sept. 8.



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Concerts And Artistry Album For Stan Kenton

Chicago—Stan Kenton, who has just sneaked out of his six-week date at the Pennsy in New York to go back to Hollywood for more recording work, is planning to do a series of concerts this fall. Dates will be tied in with the release and

concerts this fall. Dates will be tied in with the release and exploitation of Kenton's forthcoming Artistry album for Capitol.

Gene Rowland, veteran Kenton arranger, is now back with the band, and undertaking a Latin American jazz series to be waxed later this year. Titles will be named after South American countries, with one of the first being Ecuador.

The Artistry album is figured to be Kenton's bid as purveyor of more serious jazz. Those who have heard some of the sessions say that the band leader, who has never been satisfied with mere commercial success, has a good chance of achieving his aim.

Here's Double Rhythm Band



Jantzen Beach, Oregou—After winding up second only to Stan Kenton as a draw at the Rainbo Randevu in Salt Lake City, King Guion and his much discussed band recently completed a similarly sensational engagement here. Guion, a tenor player himself, has two drums, two guitars, two basses, one piano, six brass and six reeds.



Several fine drummers were in New York City recently. The Cafes Society Uptown and Downtown were lucky, with Jimmy Crawford at one and J. C. Heard at the other. Both are marvelous drummers and Jimmy, now with Harry James, is really a standout. Of course, you know J. C. Heard has his own outfit, and it's really something knocks me clean out. And then there's my powerful little friend, the Tough Dave, at Eddie Condon's. I can't say enough about Dave, as he's been one of my favorites. We were both brought up in Chicago.

Another tavorite also from Chicago is Big Sid Cattett, playing at the Three Deuces in Swing Alley. I never get tired hearing and watching Big Sid.

Over at the Aquarium you could see and hear George Jenkins romping on down with Charlie Barnet, George is the cat that was with the Hamp so long. Joe Jones is back with Basic and started rocking the Aquarium when Charlie left. And Krupa and Rich are due is town any day now, followed shortly by Ray McKinley, so you can see the drummers are treating NYC okay.

Ran into my old friend Bill West recently. Bill is one of the better drum instructors in New York. Naturally, we got to talking about drums and got on the subject of those new steel drum sticks. I thought they would be a bit heavy after a few minutes of practising and the hand and arm muscles would get too tred. Bill, who is making these steel sticks, had me try a pair. I can say that they made me feel like starting my practise routine all over again (which I have been neglecting lately). They are really great and not too heavy. Bill did a lot of experimenting before really putting them on the market. He hit upon an ideal weight, which is six ounces per stick.

The model is also the standard of a regular hickory stick? Whatever heame of the good old hickory? They are scarcer today than hen's teeth. Some of the boys who use Bill west's steel stick for practise and get results. There's Krupa, Louis Bellson, Morey Feld, Irv Cutler, Dave Tough and Dick Shanahan.

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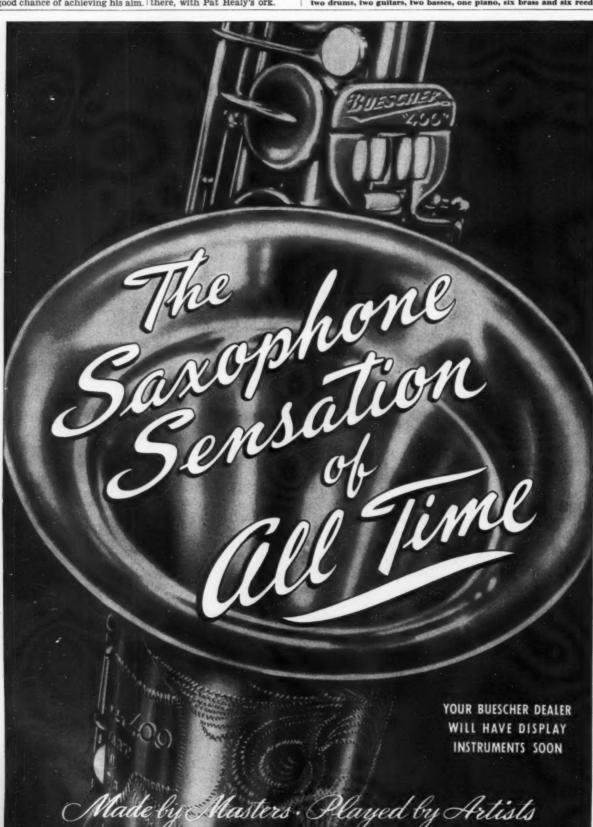
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Hot Jazz

Lester Young

III You're Driving Me Crasy
II New Lester Leaps In

There is only one Prez and this is he, playing some of the re-bop ideas the way the re-bopsters would like to. Irving Ashby guitar hurts none, either. Filp-over doesn't compare with some earlier versions, though there are some excellent ideas on it. (Aladdin 137)

Don Byas

\$\$ Cherokee

\$\$\$ I Don't Know Why

Man, you can't get a record date these days unless you promise to play tenor sax. The Ray Noble tune shows Byas' fantastic ability to get around on a horn at inflation tempos. However, play over the old Basie two-sider featuring Young, and see if you don't find it more melodious and tasteful than this, with longer phrasing and easier listening. Why, at ballad speed, sells Byas much more effectively. Drum balance on this side is a little thumpy. (Savoy 609)



NEED NEW GAGS?

Order Dus Frankol's outer-tainers builetins. Contain riginal aarolies, hand nov-etites, monologues. 22e each, five different issues. 8,100, I also write material for in-dividuals. Guory ms. Don Frankel, 1508D S. Homan Ave. Chicage 23.



Bob Clifton's new Tu-V ay Pick for guitars and other instruments is the Pick of Professionals It's double-actioned for increase playing skill. One end, the flexible end, is for solos ... while the opposite end — the sturdier end — for solid rhythm. It's lights eight ... durable. It's the pick of them all' for dexterity in the linguistic control of the pick of them all' for dexterity in the linguistic control of the pick of them all' for dexterity in the linguistic control of the pick of them all' for dexterity in the linguistic control of the pick of the pick of the mall' for dexterity in the linguistic control of the pick of the pick



Symbol Key

1111 Tops 111 Tasty Pleasing Boring 11

and quite a side too. He actually gets some jazz phrasing out of the instrument. Time, not the Bill Miller weirdie Red Norvo used to play, is a jump riffer featuring a tenor sax listed as Deacon Dunn rhyming with Lester Young. Listen to the adroit key shift before the coda. Serenade, credited to Todd, is a study in diatonic chromatics, and is a sample of really tasty writing and playing, with Linn justifying all the good things that have been said about him. Escape, authorship Dodo Marmarosa, is a variation on the walk-up on the C scale that planomen have used for years, but with some really interesting tack-ons, especially a grandiloquant plano flourish in fourths at the end. These are top-nctch sides, integrated, musicianly, and restrained. (Encore 510, 512) The independent record companies who have been turning out platters with gravel pit quality are really facing trouble now. Over the past few months, they have been shut out of many retail stores because dealers are so over-stocked they can't find shelf space. Distributors are refusing to handle their lines even with 100% return.

The blow really strikes home this week though with the reports in from the advance men for various bands that the radio stations are refusing to accept records for free to be played on the various disc shows. Reason seems to be that since the end of the war, the radio stations have finally been able to put their hands on some of the new infinitely reproduction equipment, with the result that a lot of the new records sound like a sand-storm when played on them.

Thus indies are faced not only with a price squeeze from the Big Four, but also they must now come up with a quality surface most of the new Crosby book). Jack Mills (drums), Al Hendrickson (gultar), and others. Caravan, the frantic war years.

For once at least commercial exigencles should operate to make listening a little easier for you and me.

The Jazz



and their Music
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I'll Remember April	Lester Young—Destination K. C 1.65 Red Nerve—Congo Blues
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COLEMAN HAWKINS	Jeckey Blues 30 Chick's Tee Young to Fry 30 Ghest of a Chance 30 Don Byas—Cherokee 30 Many (Fig. 4) 10 10 10 10 10 10 10 1
□ Hawk's Barrelbouse	Chick's Too Young to Fry
	Change Change
Mood for Love	Hanry "Rad" Allen Bury Me 53
Driftin' on a Reed	Bigard-Tee for Two
'S WORDSTEEL	Bestle-That's the Greevy Thing80
	Thei. Carpenter-jug of Wine
DILLIE HOLIDAY	Cozy Cole-Body and Soul
Den't Explain	Benny Carter—All of Me
MAURICE ROCCO	Rahy Bodds-Brum Improvingtion 1.65
□ No More	Sheat of a Chance Section
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Coloman Hawkins—Sunnyside of the St. 1.85 DIZZY GILLESPIE—	CHARLIE PARKER
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having done it with an Art Lund vocal. Famed Basie rhythm section slows down a trifle after the intro. My only kick is that this side is a cross between the rough-house swing Count used to play and the more complex approaches coming into fashion. Maybe Count can straddle the fence successfully, but things like confusing balance don't help him here. King, dedicated to BG, is a fast phrase tune with brass solos against the Basie (Modulate to Page 18)

HOT JAZZ FANS! CHECK THESE FAST SELLING ALBUMS

GEMS OF JAZZ ALBUM (Vol. 1)— Mildred Bolley, Jess Stacy, Joe Marsala, Bud Freeman, Bobbie Hackett, etc. SQUEEZE ME, FEATHERSED LAMENT, TILLIES DOWN TOWN NOW, WHAT IS THERE TO SAY, etc. 6-10" records—

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(Jumped from Page 17)

(Jumped from Page 17)
Reeds. Good trombone section
before the Basie plano. Count
can and should play more ideas
than he does here. He's established his ability to play with
pretty tone already. Last part of
the record runs wild with tenor
sax (Buddy Tate?) romping for
three choruses. Don't think this
a bad disc because of the above;
but because it is Basie, there
should be the best. (Columbia
37070)

Jack LeRue's Quartet

. Jack LeRue's Quartet

If Specially When I'm In A Lovin'
Mood

Dark Eyes
Oh Baby Blues
Baby I'm Gone
I Jammin' The Boogie
There's nothing here you haven't heard before. Mood is sung completely a la Holiday by Jimmy Young while LeRue accompanies by playing constant

treble figures behind him, enough to distract even a Billie. Eyes goes through the usual slow and doubled routine, adding a skat chorus by Mr. Young. Guitarist Charles Cook for no reason plays amplified harmony for the last eight bars of his chorus. General impression of all six sides is not so much bad jazz, but simply things that have been done too often. Balance is bad especially on Gone. (Aladdin 134, 135, 136)

BEST BETS

Hot Jazz

You're Driving Me Crazy by Lester Young (Aladdin)

Swing

Serenade In Sevenths by Ray Linn (Encore)

Dance

Under The Willow Tree by Claude Thornhill (Columbia)

Vocal

Love Me Or Leave Me by Kay Starr (Lamplighter)

Novelty

Hora Staccatto by Ralph Mendez (Decca)

Andre Previn Creates A Stir



Hollywood—A 17-year-old pianist, Andre Previn, is creating a stir in music circles here. He is seen here on the set of Frank Sinatra's picture, It Happened In Brooklyn, with Johnny Green and Sinatra. Young Previn's album of Duke Ellington tunes as just been released by Sunset, and he will be featured on Sinatra's radio shows when they return to the air on September 11.



* On tour now since closing at the Palladium, Hollywood. Booked at the Capitol Theater, New York, next month.

New Columbia record "High On A Windy Trumpet" features Jimmy Zito and his Holton Trumpet.



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Dance

Artie Shaw

IIII Cole Porter Melodies

This is the album containing the Begin The Beguine which Artie forgot to tell Musicraft his old Victor contract wouldn't let him record. Actually, the side with strings added, is the old arrangement with a new introduction. This whole album though is certainly the best recorded, probably the most dancable of all the Cole Porter collections out in recent months. Concert master Harry Bluestone keeps the strings in line, and Messrs. Shapiro, Fatool, Raskin, and Barbour give Artie the best rhythm he's had on wax with Musicraft. Mel Torme sings Get Out of Town. good tune, seldom but here well sung. His Mel-Tones get on some good figures in What Is This Thing Called Love. One corny note: oboe-bassoon doubled octave figure at the opening of You Do Something to Me, while he runs his old theme song, Nightmare into My Heart Belongs to Daddy. (Musicraft S2)

Claude Thornhill

IIII Under The Willow Tree
III Twilight Song

Tree is an English tune by Billy Reid, author of The Gypsy, and the first post-war Thornhill band side out. Lots and lots of color here, but all of it very skillfully and smoothly woven into the up-tempoed as a whole. Thornhill very definitely has not only not lost his touch, he's improved. There are all sorts of fine ideas used, but you never get your nose rubbed in them—they're here for the hearing, but not for the boring. If all ballads were done this way, what a pleasure it would be to be a reviewer. Song is more familiar Thornhill with the lead plane. Get the brass sforzando leading into French horns just before the vocal: a fine effect. The obvious question of comparison with Lawrence forces me to say Thornhill is suaver, more colorful, and with more commercial knack to his ballad selling. (Columbia 37065)

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Hal McIntyre

If This Is The Night
If Mabel Mabel
If Should I Tell You I Love You
If I'd Be Lost Without You
If The House Of Blue Lights
If I Got The Blue Lights On

Story with the Blues is that Cosmo meant to get House and came back with permission to the On and after they got it straightened out, decided to both d them. Lights has been booget



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which gives Nancy Reed tough voice, gets booted along by the competition. She does handily, and McIntyre takes his alto entrance with as good quality tone as you'll hear from a reed. On has some resurgences of "the McIntyre sound" Hal was arguing about last issue. Good toear it. Night with a Frankle Lestered vocal is no let-down. Both Yous good ballad treatments; Hal seems to be playing more solo alto than he used to. (Cosmo 494, 491, 486)

Lavie Beiros.

Louis Prima

II Vout Cowboy
II Mary Lou

Louis Prima plus Foy Willing and the Riders of the Purple Sage. You gotta hear Prima come out with "San Antonioreeney"? The only thing this disc is short is Ethel Smith's samba-organ. (Majestic 5003)

Johnny Long

| | Blue Skies | | In A Shanty In Old Shantytown

These are remakes on two of Long's most famous sides. For my ears, a little heavier and less danceable than the originals. If you are going to do unison skat choruses, do 'em. The shift between the two-beat vocal and the full ensemble effects confuses the issue slightly. (Decca 32622)

Tiny Hill

↑ I Had Someone Else ↑ The Darling Song

This is the sort of record that trips reviewers. It looks pretty useless from the label, but Tiny rang in a good two-beat Chicago band on Else that plays cleanly and in tune, plus a much better trumpet takeoff man than you hear in bigger name outfits now. (Mercury 6011)

Vocal

Frank Sinatra

II Begin The Beguine

Beguine is taken at jump tempo. Somehow Sinatra doesn't seem quite as comfortable with it as he usually is. Bess, a fave tune of mine from Porgy, needs a heavier voice than Frank's, though he sings the tune with real intelligence and feeling.

Kay Starr

Sweet Lorraine
SSS Love Me Or Leave Me

Kay Starr's rough-edged Bessels Smithed attack may be fine on some tunes, but Lorraine has always been a wonderful piano tune, adapted for delicate phrasing. Seems to me that she misses too many of the nuances possible. Calvin Jackson, the planist-arranger for MGM, plays a chorus with some ear-worthy stuff, but a shade too florid also. The Teddy Wilson big band disc of this for Columbia is still the standard for the tune. There's some Ray Linn trumpet at the opening you should catch. Me,

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- Il Blues The World Forgot (1&2) Il New Bo-Weevil Blues Il Moonshine Blues Il Slow Driving Blues Il Gone Daddy Blues Il Blues Oh Blues Il Blues Oh Blues

It's too bad that these Paramount pressings of records that Ma made back couldn't have been repressed with better surfaces and fidelity. She was after all, the oldest of the well-known blues singers, and ranks with Bessie Smith as the best. Unlike the Queen, she sings in a simple, almost harsh style that will seem to you an acquired taste for liking. Be that as it may, here is genuine folk singing of a type hard to find now—it's well worth hearing as the root stone of later inspiration. (Paramount (new) 1-8)

Monica Lewis

\$\$\footnote{\text{Should I Tell You I Love You}}\$\$
\$\$\footnote{\text{I Put The Blame On Mame Boys}}\$\$

Miss Lewis sounds better on You than she has heretofore. Only fault noted was a tendency to "swoop" for tones a little too much. Mame overdoes the torchy warble used, and she flats "lowdown" once. Most of Monica's mistakes on the wax she has made so far stem from one thing: trying too hard. If she will loosen up and stop worrying about the way she sounds, her singing will achieve a quality of naturalness it lacks now. (Signature 15029)

Novelty

Ralph Mendez

III Hora Staccatto
III Flight Of The Bumble Bee

You have the horrible impression that this man is so fast on his instrument that he gets impatient with the band and starts rushing. That's how phenomenal (Modulate to Page 20)

Young Leader Shows Promise



Hollywood—The recent Black & White record session by the new band of 21-year-old Earle Spencer is causing lots of talk at Hollywood and Vine. Here's Earle with his vocalist, Annette Warren; Les Robinson on alto in the background and bary saxman Hy Mandel viewed under Spencer's arm. Other sidemen on the date, but not shown, were Tommy Todd, Jackie Mills, Ralph Lee, Jackie Marshall and Red Callendar.

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Diggin' the Discs-Mix

(Jumped from Page 19)

is the technique of MGM trumpet start Mendez. Would love to have Harry James and Jimmy Dorsey hear these two sides, and try to stay with him. Victor Young's backing is awful. (Decca 23640)

Frank Froeba

11 Back Room Piano

Album notes say "Frankie's fond interpretations twang with the irresistible rhythm of the old time player-plano or planola." This about a guy who played plano for BG, worked at the Absinthe House in New Orleans, and hung out in the original Onyx Club. But since the plano he's using here has one of those man-

dolin attachments, guess this is one album you'll have to check off. I like to get nostalgic about the music, not have it weep beery tears on me. (Decca A-448)

Slim Gaillard Quartette

II Drei Six Cents
II Minuet In Vout

Put here 'cause if that jive ain't novel, I don't know what is. They work over lox and shish kabab on this one. But the beat never stops and Dodo's piano usually has something. Vout is an instrumental, with bassman Tiny Brown and drummer Zutty Singleton getting all tied up in notes for a couple of bars. (Atomic 230)

Jimmy Durante

If G'Wan Home Your Mudder's Callin'
If There Are Two Sides To Every

Girl

Callin' is selling up a brisk breeze, quite understandable in

Travel Easy

New York—Here's a musical unit with no transportation problems . . . and it involves a hundred men, yet. It's the B & O Choir, a huge male chorus sponsored by the B & O railroad. The backers of the choir, which began as a barber shop quartet in 1914, see to it that their boys, most of them railroad men, get wherever necessary, with the best accommodations.

The choir, formerly featured at various music festivals, has been signed by ARA records.

Oh, yes! The B & O Choir's director, British-born Stanley Chapple, proudly calls himself a "railroad conductor."

view of the fact that Durante can still sell a song in the time hon-ored busking fashion, besides be-ing a great gagster. (Majestic 1059)

Sigmund Romberg

I Semper Fidelis
I Gold And Silver Waltz

Toscanini's Stars And Stripes
Forever rated the SWING section
last month because it had a nne
beat and good execution. Not so
here, though as march music
goes, there has been lots worse.
The Hollywood production ending leaves a bad taste. As for the
Lehar waltz, Romberg knows better—this sounds like a German
street band chugging. (Victor
11-9221)

Pittsburgh Symphony

Carousel-Waltz

As Woody Herman says, everybody wants to get on, and conductor Fritz Reiner just couldn't
keep his hands off this score.
Anybody who will play a waltz
with legato tubas had just better stay in his own symphony
hall as far as I am concerned.
This is a novelty all right but
not a good one.

Maurice Rocco

II In The Shade Of The Old Apple

Tree

| Tunke Blues

More of that nice Cole (drums) and Taylor (bass) rhythm for friend Rocco on piano. This column has printed some harsh things about him, but after some of the boogle woogle that has appeared on wax lately, Maurice is strictly a Tatum. (Musicraft 368)

Ethel Merman And Cast

II Score Of Annie Get Your Gun

Miss Merman's voice has al-ways seemed harsh and unpleas-ant to me, but her stage presence makes up for it. Unfortunately that doesn't come on the records However confirmed fans will have However confirmed fans will have good enough imaginations to get by. What a score though: They Say It's Wonderful, Doin' What Comes Naturally, I Got the Sun in the Morning, Who Do You Love I Hope, and I Got Lost in His Arms. (Decca A-468)

Russell Bennett

S Broadway Hits Of Yesterday

Some time ago, I commented on how badly the arranging of Oklahoma stacked up against St. Louis Woman, even though the former's tunes were better. Former were done by Russell Bennett, known as the dean of Broadway's arrangers. I dom't mean to disparage age, but he should retire, as casual listening to this album will show you. The arrangements are dated, inext, and in a word, boring. With a lovely song like With A Song in My Heart, you get performance that makes it sound like a military march. Granted all of Hollywood's faults, but if this is the best Broadway can produce, Ill stick in the camp of men who is least steal from composers worling in the last 30 years. Comparties show-scoring to what Leonard Bernstein did for his show On The Town! (Sonora MS-478)

Al Joison

S Songs He Made Famous

You may not like Jolson's singing—point remains that he is one of the greatest showmen ever is trod the boards—and if you have ever seen him work in person, there'll be no argument. Interesting thing about people like Durante and Jolson is that when they work a song, they may overdo phrasing and even get corn, but there is always the feeling dintense personal salesmanshthat keeps you listening regardless. Guess that's what years dexperience does for you. (Deca A-469)





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RECORDS

Jack Smith has switched from Majestic to Capitol . . Jack Leonard will start with Columbia early in September . . . Jimmie Lunceford has just cut six sides for Majestic . . . Laurent Records, of San Francisco, is the latest addition to the record crop . . . Billy Eckstine and National are continuing the formula of reviving oldies. This time it'll be I've Gotta Get By Your House to Get to Mine . . . Milt Britton will record for Slate records.

of the Gotta Get By Your House to Get to Mine... Milt Britton will record for Slate records.

M.G.M.'s new record subsidiary is in a sweat looking for "names" big enough to be in keeping with the firm's film rep. So far, only Kate Smith has been inked. M.G.M.'s attractions like Xavier Cugat will join the company's platter roster as soon as possible; but Xavier, as well as the others, has a long time to go under present contract terms.

Ina Ray Hutton may go to Mexieo City for a club date at nearly
5 G's a week. . . Duke Ellington
will be getting just that amount
(5 G's) for his Aquarium engagement beginning Oct. 3. . . And
Tommy Dorsey will top both of
them with a deal at the 400 Restaurant that has a guarantee plus
covers and percentages that should

DonahueParts WithManager

New York—Sam Donahue and his personal manager Willard Alexander have parted company, though Alexander still retains a cash interest in the band. Parting was a little confusing at first, with Alexander claiming that Donahue and his press rep., Jim McCarthy told him that General Artists Corporation, Donahue's bookers, found his activities confusing and blocking, that they didn't know whether he was acting as an agent or a manager, and had advised Donahue that it was to his best interests to lose Alexander.

and had advised Donahue that it was to his best interests to lose Alexander.

GAC's Art Weems, on the other hand, claims that such was never the case, that GAC has nothing but respect for Alexander and that he had been nothing but helpful with Donahue. Mc-Carthy says that Donahue merely ended what had become a rather tangled relationship, feeling that Alexander's other office interests, including the Basie and Monroe bands made it difficult to be of real assistance to him.

Since Alexander had been working with no contract, they decided to wind up the working agreement, with all parties allowing as how fine a guy the other was.

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total about \$7,500.

Roy Ross, who handles the orchestral backgrounds for Decca singles (Jean Sablon, etc.), has been named music director.

Lee Castle's orchestra has been put temporarily out of work while awaiting completion of a decorating job at the Lincoln Hotel...

Tommy and Jimmy Dorsey will jointly play the Casino Gardens, dancery owned by TD. The unique engagement will last two weeks... Johnny Long will follow Vaughn Monroe at the Commodore... The Aquarium is using two big bands instead of one large outfit and one relief combo. George Paxton and Andy Kirk will inaugurate the duo policy.

PUBLISHING piontly play the Casino Gardens, dancery owned by TD. The unique engagement will last two weeks . . Johnny Long will follow Vaughn Monroe at the Commondore . . The Aquarium is using two big bands instead of one large outfit and one relief combo. George Paxton and Andy Kirk will inaugurate the duo policy.

PUBLISHING

Jerry Johnson, professional manager of Bourne music, is switching several of his contact men from ABC Music, a Bourne affiliate . . . Pete Kameron of Mutual will now sell wares for London music, the Lombardo owned firm in L.A.

Happy Goday is now in charge

of local offices of Maurice music, the English publishing house. . . Mickey Goldsen's Criterion music will become the first music pub to issue a book, other than music folios. First venture will be Dave Dexter's Jass Cavalcade. Future volumes will also deal with various phases of music.

Coast Danceries B. O. Battle-Line Up Names

sey and the Palladium is seen by some in announcement that Tommy's band will share the bandstand at the Casino Gardens with brother Jimmy for a couple of weeks starting Sept. 13.

Casino associates are making no bones of fact that Tommy is out to give the Palladium stiff competition against heavy draw Palladium was promising with Tex Beneke and the Glenn Miller band, which took over Sept. 3. band, which took over Sept. 3.

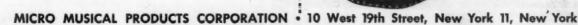
band, which took over Sept. 3.

Music business is in biggest box-office battle ever staged in this locality, helped along with Benny Goodman at the Meadow-brook and Lionel Hampton at the Trianon. Avodon is making its own heavy play by bringing in Woody Herman for two weeks starting Oct. 1. Also in on tustle will be Jan Garber at the Aragon, a consistent puller in this territory.

But, says Vine street, "Some-body's bound to get hurt before



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McIntyre Thrush Has Some Unusual Talent



New York—She reads, she writes, she plays, she sings: one of the very few in captivity is Nancy Reed, 18-year-old singer for the Hal McIntyre band.

Coming to New York's Juilliard School from Pittsburgh in 1945, she was studying harmony and theory when arranger Johnny Watson heard her after-hours pi-ano-doodlings at the Cafe Umbriago in Newark.

whites.

Wat's boss, Vaughn Monroe, impressed with her talent, hired her as intermission pianist at the Commodore, one of the few times

Since then, La Reed doesn't get off the stand in the breaks but

sits playing plano, with a very creditable rock and some good if shaky ideas. Says she feels like a fool woodshedding in front of the customers, but it's the only chance she gets at the black and

Still not content, she's been turning out scores for the band, with two to date in the books:
Alice Blue Gown and Hoopty Doopty Blues written with gui-

USOReleases

Six Jazzmen

New York—A bunch of USO units got back here a fortnight ago and returned six well known jazzsters to the fold. Agreeing that it had been a good deal and they wouldn't mind going back were Bill Coleman, ex-Mary Lou Williams trumpet star; Lem Johnson, tenor, who used to have his own band at Kelly's; Jimmy Butts, bass-man and comedy star, formerly with Don Redman; Hank Duncan, pianist, used-to-be with Mezzrow and his own Vanguard trio; Razz Mitchell from the Louis Jordan band; and Bass Hill, who did same for Teddy Hill and Zutty Singleton.

Ray Perry and Webster in NYC

New York-The Ray Perry trio and a four-piece combo under direction of tenorman Ben Webdirection of tenorman Ben Web-ster at press time were bannered to unshutter Minton's New Play-house in Harlem. Opening was set for Aug. 29.

Perry, formerly featured vio-linist with the Lionel Hampton crew, has Leonard Gaskin on bass and Dense Thornton at the Commodore, one of the few times a leader ever supplied the lull music out of his own pocket.

Along came saxist McIntyre, equally impressed, and offered her a singing job, which she took, after making him wait while she finished her semester at Juilliard.

The club has been remodeled completely and, according to manager Teddy Hill, will be one of the more plush spots uptown.

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JAMES BRATE, Belmont Plaza hotel,
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RALPH BLANK, pianist, through Chicago Local

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JOE HALL, former Glen Gray pianist
NICK DE LUCA, saxist, formerly with
Johnny "Scat" Davis
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Etaline TRENT, vocalist, formerly
with Shorty Sherock
BUDDY BALBO, saxist, formerly with
Dean Hudson
ANIO "A!" RISI, pianist, formerly
with Wally Frice
DONNA JEAN, former Blue Barron
vocalist

DONNA JEAN, former Bine Barron vocalist, Bob ANTHONY, vocalist, formerly with Bob Claster trumpet, formerly with Hob Claster trumpet, formerly with Hol Miller trumpet, formerly with Could be supported by the Church Canada and Jimmy Dorset Williams, Joseph and Jimmy Dorset BANDY, violinists, formerly with Russ Morgan.

Russ Morgan.
VERNE STRAIT, planist, originally from Plint, Mich.

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Clyde McCoy TRIANON BALLROOM, South Gate, Cal.—Lionel Hampton ZANZIBAR, New York—Cab Cal-

tarist Walt Ullner. She admits the latter arrangement, with strong St. James Infirmary influ-ences, had a "real bad trumpet section—I transposed all wrong from the score, and got lost at the end."

from the score, and got lost at the end."

Nancy claims Duke, Raeburn, Gibeling, and Matthews (latter two ex-McIntyre-ites) as strong influences, and says she'd rather arrange well than do anything

else. Not the greatest yet, Miss Reed is a sterling example for her sister chirpers, always looked down on by musicians as unhip dress extras.

—mix

Sablon Helps Revive Tune

New York—Before Jean Sablon left France for his American tour, he heard a tune that had become as popular with the French people as it had with the GIs.

Once in the states he found the number was written in this country before the war and Harry Link of Feist held copyrights on the tune. Sablon wanted to cut it for Decca. Deal was set and French words were written by Sablon and Jean Geiringer.

Background on the yarn is that Carl Sigman originally penned the number before the war and left it with Link before going overseas. While in France, he played it for troops in clubhouses

left it with Link before going overseas. While in France, he played it for troops in clubhouses and rest camps and they, as well as the civilians, found it hummable. It caught on and Sablon—still in France—heard it.
Ditty is Passé, now getting top-exploitation from Feist. Co-writers with Sigman on the English version are Joe Meyer and Eddie de Lange.

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